

MUSICAL AMERICA



Alfredo Valente

ELLABELLE DAVIS

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25,
1947

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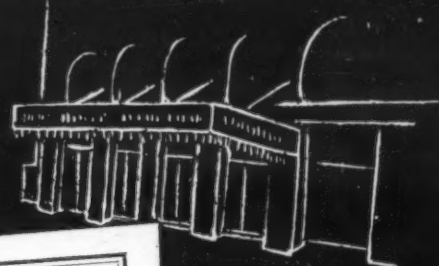
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MUSICAL AMERICA



Listening critically to one of the orchestra's recent recordings are (left to right): William Lincer, solo violinist; Walter Hendl, assistant conductor; John Corigliano, concertmaster; Leonard Rose, first cellist



Photo of Bruno Walter and group by Ben Greenhaus; other photos by Columbia Recording Corp. Bruno Walter (center), musical adviser of the New York Philharmonic-Symphony, calls a meeting of the first-desk men of the orchestra before they embark on their post-season spring tour



Simeon Bellison, solo clarinetist, changes the reed in his instrument

AS THE PHILHARMONIC TAKES TO THE ROAD



S. Gold, the baggage master, has charge of the transportation of more than 100 instruments valued at half a million dollars. Here, a double-bass case is being moved from concert hall to a van



Chess enthusiasts (left): William Vacchiano, first trumpet, and Anselme Fortier, solo double bass



Poker enthusiasts (left to right): Jack Fishberg, violinist; Maurice Van Praeg, the orchestra's personnel manager, and Abrasha Belfer, violinist



William Bell, tuba player, shows a note from a feminine admirer to a trio of trombone players (left to right): Gordon Pulis, L. V. Henry and A. Ostrander

New York Philharmonic Begins Spring Tour

Entrains for Round of 28 Appearances in 24 Cities in 28 Days—Orchestra Tours South for First Time in Its History

THE New York Philharmonic-Symphony embarked, on the afternoon of April 14, upon its most extensive tour, leaving from the Pennsylvania Station for Baltimore and a round of 28 appearances in 24 cities within a period of 28 days. Leopold Stokowski is scheduled to conduct the first 11 concerts, and the remainder will be divided between Eugene Ormandy, George Szell and Dimitri Mitropoulos. The assistant conductor will be Walter Hendl.

The 103 musicians and members of the staff in charge of the tour travel in seven Pullmans, consisting of compartments and drawing rooms. 110 trunks and specially built cases are carried in two 60-foot baggage cars which are air-conditioned and will be kept at a constant temperature throughout the journey.

The tour takes the orchestra, which is the oldest in America, through the South for the first time in its history. Despite the fact that maximum fees have been paid by local man-

agers to bring the orchestra to their cities, the costs involved in moving the organization some 4,000 miles halfway across the country and back, is so high that a large deficit would inevitably ensue. To assist the orchestra financially, and as a sequel to its sponsorship of the Sunday afternoon broadcasts of the orchestra for the past four years, the United States Rubber Company volunteered, as a public-spirited gesture, to share in the organization's touring expenses.

The program of the first concert, to be given by the Philharmonic at the Lyric Theater in Baltimore under Leopold Stokowski, consisted of Bach's Toccata and Fugue in D Minor; Beethoven's Seventh Symphony, Debussy's Afternoon of a Faun and Stravinsky's Firebird Suite.

Mr. Stokowski conducts the 11 concerts between April 14 and 24 in 10 cities; Mr. Ormandy the next four in two cities, including an all-Wagner program in New Orleans with Helen Traubel as soloist on April 28. Mr. Szell conducts the next four concerts in four cities between April 29 and May 2; and Mr. Mitropoulos leads the last nine concerts in the last nine cities to be visited.

Minneapolis Acclaims Casadesus Concerto

By NORMAN C. HOUK

MINNEAPOLIS

THE Concerto in E for Piano and Orchestra by Robert Casadesus, French pianist, was given its American premiere with the Minneapolis Symphony March 21 at the orchestra's final subscription concert of the season. Dimitri Mitropoulos, to whom the concerto is dedicated, conducted, and the brilliant collaboration of soloist and conductor gave the new work a smooth blend of urbanity and gusto.

One is so accustomed to the finesse and intelligent moderation of the Casadesus interpretations in dealing with the classic and romantic composers that it was a surprise to find that he has turned out a composition of his own as bold, exclamatory and contemporary as the headlines in today's newspaper. His inescapable sense of fine musical craftsmanship was in full evidence and he took a firm stand in the field of modern music without feeling any necessity for recourse to the often bitter tonal

(Continued on page 18)

Bales Named Watergate Leader

Will Direct Season of
18 Concerts Beginning on
June 19

WASHINGTON.—E. R. Finkenstaedt, president of the National Symphony Orchestra Association of Washington,



Richard Bales, who will direct the National Symphony Watergate Concerts

D. C., announces that Richard Bales has been named musical director of the National Symphony for the Summer season of 18 Watergate Concerts beginning on June 19. The Watergate concerts have not in recent years had a musical director, as the conductor, Hans Kindler, usually tours each summer. Programs have been arranged by the guest conductors appearing at the Watergate.

Mr. Bales is well known to Washington as musical director of the National Gallery of Art. He has developed concert series which have become outstanding events in the music life of the city. A native of Alexandria, Va., he was "discovered" by Mr. Kindler, who made possible his debut as a conductor at the Watergate during the summer of 1935.

During the summer of 1940, Mr. Bales was selected by Serge Koussevitzky for private instruction in his group of five young Americans chosen as outstanding and coming conductors. The Director of the National Gallery of Art, David E. Finley, asked Mr. Bales to take charge of the musical programs given at the National Gallery each Sunday evening of the year. Having held this post since 1943, Mr. Bales has also developed the National Gallery Sinfonietta, composed of 27 members of the National Symphony.

Mr. Bales inaugurated the first festivals devoted to American composers which have been held in the nation's capital. He has also served as guest conductor of the Cathedral Choral Society and has frequently appeared as guest conductor with the National Symphony during the past two seasons at Watergate, and a number of his compositions and transcriptions have been heard both in Washington and elsewhere.

Casting Announced For Britten Opera

Casting for four more roles in the American production of Benjamin Britten's new opera, *The Rape of Lucretia*, scheduled for early June presentation by the Opera Theatre in Chicago, has been announced by Giovanni Cardelli, general manager.

Regina Resnik, soprano of the Metropolitan Opera Company, will sing the role of the Female Chorus;

her counterpart across the stage in the role of the Male Chorus, will be Edward Kane, tenor. Marguerite Piazza will have the lyric soprano part of Lucia, and Carlos Alexander will be heard as Junius.

The first role filled for *The Rape of Lucretia* was that of Tarquinius, which went to Frank Rogier, baritone, veteran of more than 60 performances of the part in England, Scotland, and Holland. Contracts are now pending for the roles of Collatinus and Bianca. The name part of Lucretia is yet to be cast.

Holland Plans Festive Programs

Visiting Conductors Announced — Opera Performances Listed

THE HAGUE, HOLLAND.—As part of a long awaited resurrection of the arts and humanities in war-torn Western Europe, an extensive series of art exhibits and musical events is scheduled to take place throughout Holland during 1947, beginning early in May.

The musical program for the summer will include a group of five concerts to be given at Amsterdam's concert hall under the batons of Leopold Stokowski, Stravinsky, Hindemith, Tommasi and Van Beinum. The last named is also scheduled to conduct a special series of seven Beethoven concerts, while on the opera schedule is included a performance of Bizet's *Carmen* with Dusolina Giannini in the leading role.

Leonard Bernstein will inaugurate a June concert series at the Kurhaus in The Hague, to be followed by Ignace Neumark on the podium. At the Kurhaus also in late June will be given a series of performances of Strauss' *Rosenkavalier* under the supervision of Lothar Wallenstein and with the assistance of members of the Metropolitan Opera and members of the Vienna State Opera. Wolfgang Martin will conduct this group.

The B. B. C. Symphony, directed by Sir Adrian Boult, and The Belgian National Orchestra, conducted by Joseph Jongen, are also listed for performances, while the Canadian music world will be represented on Holland's international music festival with a performance being arranged under the direction of Allard de Ridder, assisted by a group of Canadian artists. Otto Klemperer and De Freitas Branco are also slated for concerts with the Municipal Symphony of The Hague. Completing the musical program, which will continue through July, will be the summer opera performances at Amsterdam, where the Netherlands Opera will give performances of *Tales of Hoffmann* and *Don Carlos*.

Koussevitzky Book Decision Upheld

The decision of Supreme Court Justice Bernard L. Shientag not to enjoin publication and distribution of the biography of Serge Koussevitzky written by Moses Smith was unanimously upheld on April 18 by the Appellate Division. In upholding Justice Shientag the higher court said:

"Our affirmation of the order should not be construed as a determination by this court that injunctive relief may not be had to restrain publication of defamatory statements in a proper case. Suffice to say that the record before us does not furnish any proper basis for the granting of a temporary injunction."

Mr. Koussevitzky had included Allen, Towne and Heath, Inc. and Arco Publishing Co., distributors, as

defendants, charging that his right of privacy had been invaded. Justice Shientag had maintained that the right-to-privacy statute "does not apply to an unauthorized biography of a public figure unless the biography is fiction or novelized in character" and that an examination of the Smith book clearly showed it was not fictional.

Plans Announced for Philharmonic

Joan of Arc Premiere
Scheduled — Instrumentalists Listed

The Philharmonic-Symphony Society has scheduled its soloists and several special works for 1947-48, its 106th year. As previously announced, Bruno Walter as Musical Adviser is in general charge; his colleagues on the podium are Dimitri Mitropoulos, Charles Münch, Leopold Stokowski and George Szell; Walter Hendl is re-engaged as assistant conductor.

Mr. Stokowski will open the 28 week season on October 9, 1947; Mr. Walter will close it on April 18, 1948. The usual subscription series will be given: two on Thursday evenings, two on Friday afternoons, two on Sunday afternoons, each comprising 14 concerts. The two Saturday evening series are limited to seven concerts each.

No Increase in Prices

Despite the increase in the general costs of giving orchestral concerts in New York the Society has decided not to increase subscription prices for the coming season. Present subscribers have until May 1st to renew, after which new subscribers will be assigned seats in the order of application.

Mr. Walter's own choice of music for 1947-48 will emphasize great works with which his long career has been intimately identified, among them Beethoven's *Missa Solemnis* and Mahler's *Lied von der Erde*. In the former the soloists will be Eleanor Steber, Nan Merriman, John Garriss and Lorenzo Alvary; the orchestra will be assisted by the Westminster Choir. Soloists in the *Song of the Earth* will be Set Svanholm and Kathleen Ferrier.

Honegger Novelty Listed

An important novelty of the season will be the American premiere of Honegger's *Jeanne d'Arc au Bucher* (Joan of Arc at the Stake), a work of dramatic and musical strength, written on a text by Paul Claudel for speaking parts and singing roles, for adult chorus and children's chorus. It will be introduced under the direction of Charles Münch who has conducted it in Paris and the title role will be spoken by Vera Zorina.

Practically the entire list of soloists is familiar. Possible exceptions are the French artists, Nicole Henriot and Ginette Neveu and the English pianist, Clifford Curzon.

The complete list of soloists is as follows:

Pianists—Jacques Abram, Robert Casadesu, Clifford Curzon, Myra Hess, Vladimir Horowitz, Nicole Henriot, Eugene Istomin, Oscar Levant, Rudolf Serkin, and Zadel Skolovsky.

Violinists—John Corigliano, Mischa Elman, Yehudi Menuhin, Nathan Milstein, Erica Morini, Ginette Neveu and Michael Rosenker.

Cellists — Raya Garbousova and Leonard Rose.

In order partially to meet the great demand and to celebrate its 25th anniversary there will be two series of Young People's Concerts in 1947-48, instead of one. The Carnegie Hall series will consist of five concerts,

three of which will be conducted by Rudolph Ganz. The new series of two concerts, for children under nine, will be at the Town Hall.

Behymer Decorated By Czech Government

LOS ANGELES.—L. E. Behymer, Los Angeles impresario, was decorated with the Order of the White Lion on April 8, by order of the President of Czechoslovakia, Dr. Eduard Benes, at the Shakespeare luncheon of the Ebell Club of Los Angeles. The medal was presented in recognition of his sponsorship and presentation of Czech art-



Otto Rothschild

Dr. Felix B. Janovsky, Czech consul, decorates L. E. Behymer with The Order of The White Lion

ists in Los Angeles.

In presenting the decoration, Dr. Felix B. Janovsky, Consul in Los Angeles for 20 years, declared that Mr. Behymer had built a cultural bridge between his country and the United States through the arts and by his services to the peoples of both lands.

Among the decorations given L. E. Behymer by foreign governments are: the Dutch Order of Officer of Orange-Nassau, (Holland); Order of St. Sava, (Serbia); Officer of the Palms, (France); Order of the Crown, (Italy); Order of the Redeemer, (Greece); Order of St. Vladimir, (Russia); Silver Palms of the Order of Leopold, (Belgium); Order of St. Stanislas, (Russia); Golden Palms of the Order of Leopold, (Belgium); Order of Danilo, (Montenegro); Medallion of Artistic Distinction, (Bavaria, Germany); Medallion, German Artistic Service; Order of Artistic Service, Bavaria; Order of Artistic Merit of Franz Josef, (Austro-Hungary); Doctor of Business Administration, U.S.C.; Order of the Academia Hispano Americana, of Cadiz, Spain.

Tribunal Clears Furtwaengler

Following his acquittal as a Nazi collaborator by a German De-nazification Tribunal, Wilhelm Furtwaengler, conductor of the Berlin Philharmonic, is awaiting only official notice before resuming his activities in Germany and abroad. The decision of the tribunal was ratified on April 17 by the Allied Kommandatura.

Mr. Furtwaengler will resume his duties with the Berlin Philharmonic later this season under U. S. auspices and Yehudi Menuhin will appear as the first soloist in a series of concerts by American artists in Germany under the baton of the recently cleared conductor.

Upon being notified privately of his acquittal, Mr. Furtwaengler announced that he had been awaiting this favorable decision in order to accept contracts with the British Broadcasting Corp. and also in the United States.



Walter Gieseking returns, playing the Brahms B Flat Concerto



Sergiu Celibidache, the Roumanian conductor, leads the Berlin Philharmonic

Berlin Welcomes Augmented Musical Calendar

By LOUISE LANG
and H. H. STUCKENSCHMIDT

BERLIN

BERLINERS this week were grateful for the increase in their musical diet which brought Walter Gieseking into Berlin for a first appearance since the war, the introduction of a Mahler Symphony after a long absence from the symphonic repertoire, and the performance of Rimsky-Korsakoff's opera Sadko.

Mr. Gieseking, looking extremely fit, was soloist in the Brahms B Flat piano Concerto, playing with the Berlin Philharmonic conducted by the young Roumanian, Sergiu Celibidache. The concert was held on April 7 in the Rundfunk, or large radio station in the Russian zone of Berlin, during an extensive Brahms festival being held in commemoration of the 50th year since the death of the composer.

White-haired, and of an Olympian calm, Mr. Gieseking came upon the stage before an audience that occupied the house to the last seat. Even the press was assigned to auxiliary posts. His performance was tensely awaited. He revealed that he is still a sovereign master of the keyboard. There was so little pose and so little of the self-conscious in his playing that the expert only could recognize the full extent of his musicianship.

Sergiu Celibidache, the Philharmonic, and soloist were completely en rapport.

An extraordinary personality, the conductor brought us a new, sometimes surprising, but always attractive picture of the Fourth Symphony. The

Gieseking Returns with Philharmonic Playing Brahms Concerto—Celibidache Conducts—Sadko Given Lavish Pro- duction by Russian Forces

orchestra and conductor shared equally in the success of the performance.

With the addition of the Brahms Fourth, the concert was repeated twice on Easter and on the following Tuesday Gieseking gave a solo piano recital in the Rundfunk, playing at that time a program of Bach, Schubert, Scriabin, Debussy and Ravel.

The Mahler Second was presented on April 7 by the orchestra, soloists and chorus of the Staatsoper led by Mr. Schüller. In a performance that was exceedingly well done, Tiana Lemnitz, soprano, and Margarete Klose, contralto, were the soloists.

In the performance of the Mahler Second, the interpretation of Johannes Schüller was passionate, intense and thoroughly convincing. The impression made by the work and soloists was very strong, and only after some seconds was the spell broken, giving way to long-lasting applause. Mahler's music still speaks to us as a creative phenomenon of the highest rank.

The Staatsoper's presentation of Sadko was an absolute feast for the eyes in any city, but especially savoured here in the physical depression and devastation that is Berlin today. The costuming was executed

with a lavish hand, and the scenic effects rose to a memorable height in the sixth scene of the opera which takes place on the floor of the ocean. To Kurt Palm and Lothar von Trapp go the credits for the costumes and scenery.

No expense had been spared by the Russians in mounting the work of one of their composers in their Berlin show-window, which is the Staatsoper. And Ernst Legal, the company's managing director, scored an enormous artistic success.

In the cast today were Erna Berger, the Sea Princess; Margarete Klose, the wife of Sadko; Ludwig Suthaus, the Sadko; and Rudolph Schock, whose one solo was the somewhat over-ripe plum of The Song of India. Because the scenes were mounted so intricately the opera, which began at four before a most brilliant audience, lasted over four hours.

Thursday evening before Good Friday, the date of the death of Brahms, the fitting choice of his Requiem was presented by the Rundfunk Symphony under the leadership of Karl Forster with the Choir of St. Hedwigs-Kathedrale. The orchestral conception

was most solemn and noble in execution, and, as both an accompanying body and solo voice, its tone was always eloquent. Except for a disconcerting unevenness in tempi Hans Heinz Nissen's baritone solos were very appealing sung. Unfortunately the last-minute illness of Erna Berger shifted the responsibility of the great soprano aria to a nervous substitute, Marianne Weber, who could not rise to the heights inherent in this compassionate score. The chorus performed well, but it lacked tonal weight in the male sections.

It will be of interest to know that the Berlin Broadcasting Station in the American zone on April 3 presented a concert consisting of Howard Hanson's Merry Mount Suite and movements from his Third and Fourth symphonies. On April 13 was presented a program of the following works of Americans: Diamond's Piano Quintet, Piston's Piano Trio, Barber's Dover Beach, and Kerr's Suite for flute and piano.

Future programs include The Old Maid and the Thief of Menotti, a Piston Symphony under the direction of the Studio Orchestra's first conductor, Walter Sieber, a Schuman Symphony with guest conductor, and two chamber music programs featuring the works of Barber, Hanson and Bloch, plus a Copland ballet. Performance of the Menotti opera and the ballet will be held in the Hebbel Theatre and will also be broadcast to the radio public from the theatre.

SCENES FROM SADKO IN BERLIN



Far right, a scene from the fourth act of Sadko, with Rudolph Schock singing The Song of India. Right: Margarete Klose and Ludwig Suthaus



Left, Ernest Legal, managing director of the Russian Company, pointing at a rehearsal of Sadko



Photos by Groenfeld

Memories of Student Days in Moscow

Modeste Altschuler Recalls the Tchaikovsky of Half a Century Ago at the Conservatory

By **MODESTE ALTSCHULER**
(As told to Isabel Morse Jones)

STUDENT days in the Moscow Conservatory brought me the friendships that have colored my life. Tchaikovsky was the worshipped composer-conductor who came to the school for research, rehearsals and conservatory examinations. Sometimes he would conduct a new work or occasionally play an accompaniment for a young aspirant. Skriabin, Lhevinne and Isserl were my friends among the piano students and I lived only for the cello. These are memories I turn to with joy, half a century after leaving the Moscow Conservatory.

The midnight gatherings after a concert which had required concentration and long practicing were hilarious parties. We celebrated by turning our concert hall into a banquet hall filled with long tables on which were set platters piled with mountains of sandwiches. There was even a plentiful supply of red wine. I can not begin to describe what those refreshments meant to us. More than half of us spent our day at school on an empty stomach.

Everybody connected with the school who had something to do in the performance, soloists, orchestra musicians and friends, were at these parties and the relief from tension, the satisfaction over the results of our hard work were expressed in music talk, eating and dancing. The dance-music was played by artists, quite often this duty was performed by Anton Stepanovich Arensky, then a full professor of the Conservatory but not too proud to bang out the dances as if he were in a dancing academy. Arensky was a true Bohemian, spending his nights in the numerous gypsy restaurants in Moscow. Playing waltz tunes for student girls and boys was the way he liked to spend the small hours of the morning.

Tchaikovsky a Striking Man

One of our big evenings came after a performance of Mozart's *Marriage of Figaro* conducted by Taneieff. I was one of the pages. I remember Tchaikovsky sitting at a table, with an ever-present bottle of cognac in front of him, and the phenomenal contralto Yelizaveta Andreyevna Cavorskaya a queenly companion beside him. She was professor of singing at the Conservatory, having left the Imperial Opera in displeasure. I shall always remember the picture they made, Tchaikovsky's striking features framed in that magnificent hair and beard, flushed with the reflected light from the rich opal glow of the cognac bottle in front of him.

I was one of the many, too many, poor-devil students living in a small furnished room opposite the Conservatory. The proprietress of the rooming house, a shrewish business woman, was adamant about the rule of the house—"no music practicing in my establishment". I had no



Peter Ilyitch Tchaikovsky

choice but to take my cello to the Conservatory every day at three when the general cultural subjects, about junior college grade, were over and the rooms were available for practice.

There was a special attraction there for me in the person of the beautiful harp student Nadya Eichenwald. On the stroke of six, the inspectress at the conservatory cleared everyone out of the classrooms, instruments and all, into the chilly streets of Moscow. At this time I could anticipate two excitements. Even if I did not see the beautiful Eichenwald, I was sure that the few minutes of patient waiting and breathing on numbing hands which held the uncovered cello (who could be such a Croesus as to afford a water-proof bag, not to speak of a case for the instrument!) would bring the heart-warming reward of seeing Peter Ilyich Tchaikovsky come to the library to study, undisturbed by the student hubbub. Our library boasted priceless original scores of Beethoven, Liszt, Berlioz and Russia's "Five" and possessed an unusually rich collection of scores of all composers.

The procedure of his coming was unvarying from day to day. After negotiating three steps, he would land on the platform in front of the main door, swing his fur coat open and shake off the snow, or if it did not snow, would take his frost-covered eyeglasses off and stand facing the door and stare at me, attracted by the red glare of my naked cello. That would give his eyes time to readjust themselves to the brighter light of the building, as the kerosene-lighted streets were dingy.

Tchaikovsky as Colline

One incident in those waiting moments has remained vivid in my memory. It was snowing heavily. Tchaikovsky drove up in a sled to the wide door in front of a wrought-iron marquee. While paying the fare to the sled-driver he spied a shivering, shrinking figure, a student minus an overcoat, pacing up and down at double-quick time to get warm. With the impetuosity for which he was well-known,

Peter Ilyich started after the student while taking off his fur coat. With a swift motion he flung the garment about the shoulders of the youth whose teeth were chattering, with: "Now you'll feel warm, my boy".

Another student, Yuliy Konyus, a talented young violinist of French extraction, was befriended by Tchaikovsky when the composer came to the United States. Arrangements were made to have Walter Damrosch engage him as second concert-master for his new orchestra at Carnegie Hall. We had a benefit concert to raise money for his journey. Among the general run of moneyless, ill-clad, badly groomed, ill-fed, happy-go-lucky students of the conservatory, Konyus, in contrast was always immaculately dressed with innate Gallic taste.

His concert was a big event. I went for a more personal reason than the rest. My brother Jacob was already in the United States, a member of the Damrosch New York Symphony and I wanted Konyus to convey certain information to him. The program of the evening contained Tchaikovsky's *Trio* played by Konyus, cellist Brandukoff and Taneieff. The great contralto, Lavrovskaya, sang *At the Ball* and shorter numbers were sandwiched in. Among these, to our astonishment, Tchaikovsky had allowed his favorite to put in the *Andante Cantabile* from the first string quartet in an arrangement Konyus made for violin and piano! How the composer could sit there and listen to his creation minus the glorious tonal web of the three other instruments replaced by the tinkling sound of the piano, the students could not understand.

Hears His Trio Played

But Tchaikovsky sat in the front row of cane-seated bentwood chairs, left empty on purpose, with a benign, fatherly, not at all patronizing look, while one of his favorite brain-children was being cruelly sacrificed (or so we thought) on the altar of a budding violinist's ambition. But all was redeemed when the closing number, the trio, was reached. It received an unforgettable interpretation at the hands of Taneieff who made the familiar piano part, usually performed in public by Siloti, sound like a new work.

That transcendent virtuoso performance made a plainly visible difference in Tchaikovsky's appearance. As a rule he was unmistakably bored while listening to a performance of his own works and his nervous fidgeting gave one the impression that the author was eager to come to the end. But when the trio was played, there sat Tchaikovsky absolutely still without as much as the slightest twitch of impatience.

One day Sergei Ivanovich Taneieff, director of the conservatory, invited Tchaikovsky to attend the examination of a graduating student and suggested that he might like to accompany the youthful violinist who had selected his *Serenade Melancholique*. Tchaikovsky started



Sketch of the author made by the famous bass, Feodor Chaliapin. The inscription reads: "Although it is taken from the real Altschuler, he seems to resemble some of his ancestors. Excuse me, F. Chaliapin"

toward the piano with the score handed him by Taneieff and passing by me asked me to turn the pages. I remember well his exuberant mood as he began.

All went well until he reached the figuration woven around the approach to and return of the first theme. After a few bars Tchaikovsky began to stumble, craned his neck forward, scanned the page up and down with big eyes to no purpose and explained: "What sort of a devil has written this?" Then he continued as if nothing had happened but the joyous frame of mind had vanished and a dark frown settled on his face.

Those student days and friendships carried over the years when I first came to the United States for it was then I formed the Russian Symphony Orchestra under my brother Jacob's management and financial aid from Russia and America. Young Isserlis, Lhevinne, Elman, a prodigy, the composer Skriabin whom we lovingly dubbed "Little Cat" and many other gifted young Russians had their first performances in America with my Russian Symphony. Safonoff came to be guest-conductor. The letters back and forth are precious mementoes and some day they will be published with more of my memories.

Noble Gives Farewell Recital

Dr. T. Tertius Noble, for 30 years organist and choirmaster at St. Thomas Protestant Episcopal Church at Fifth Avenue and 53rd Street in New York, and organist emeritus since 1943, gave a farewell recital on the St. Thomas organ on Feb. 26. He will be 80 years old next May. Dr. Noble said that he intended to retire because he wished to rest his eyes and because "I also want to stop while I can still do a good job."

He will go to England with his wife in June, making one public appearance at the York Minster Cathedral, where he was organist from 1897 until he came to St. Thomas in 1913, at the request of the Dean. After several months' visit they will return to live in their home in Rockport, Mass., spending a few months of each year in New York.

THE STORY OF MUSIC IN AMERICA

5—Chicago

**Development of orchestral music
Since 1850 a steady progression,
chiefly under Stock and Thomas**

By CECIL SMITH

THE development of orchestral music in Chicago has been steadier than that of opera, if less colorful and less prodigal of funds. The city's first significant experience with symphonic music occurred three years after the immolated premiere of opera in Rice's theater. The Germania Society, a concert orchestra which had come to the East Coast from Germany in 1848, finally trekked as far as the middle west in 1853. Under the direction of Carl Bergmann the orchestra played the first complete symphony ever heard in Chicago, Beethoven's Second. A few weeks before it was known that the orchestra would come to Chicago, the *Chicago Journal* reported its triumphs in other cities: "In St. Louis and Louisville the Germania Orchestra has played a whole symphony of Beethoven and has really brought tears to the eyes of musicians and amateurs. How we should like to witness a performance of such a symphony! Never, perhaps, shall we have an occasion during our lifetime to hear such a performance!"

The ecstasy of the *Journal* reporter can be understood when one realizes that up till then the city's only orchestral music had been that offered by the Philharmonic Society's 22 players, whose initial concert at the dedication of Tremont Hall in 1850 had as its high spots the Zampa Overture and a specially composed work, the Chicago Waltz, by Carlino Leusen, a cellist in the orchestra. But the reporter's pessimism was not well founded as to the impossibility of ever hearing symphonies in Chicago, for after the ice had been broken by the Germania Society, symphonic performances became more frequent. After various ups and downs the local Philharmonic Society was taken over by Hans Balatka, a well schooled German musician, who shrewdly introduced himself with the only symphony the success of which he could count on—the Second of Beethoven.

Thomas: An Angel Visitant

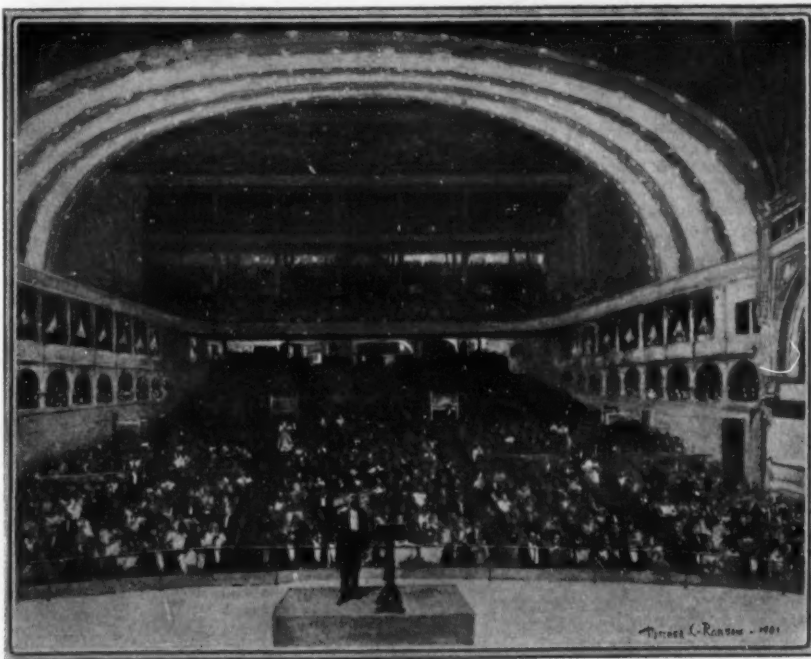
Balatka's work was received kindly until 1869, when, like an angel visitant, Theodore Thomas descended upon Chicago at the head of the Central Park Garden Orchestra. (Thomas was not a complete stranger to Chicago, for as far back as 1854 he had appeared as first violinist of a small concert orchestra which played accompaniments for Ole Bull, the Norwegian violin virtuoso, and Amalia Patti.) Balatka made the mistake of competing with Thomas in the same week with a performance of Schumann's *Träumerei*, and abruptly lost his prestige when the audience compared his workaday interpretation with the magical pianissimo of Thomas' string players.

Soon Thomas began increasingly to dominate the orchestral scene in Chicago. In addition to annual summer concerts, of which more will be told later, Thomas organized two Chicago May festivals in 1882 and 1884. With the assistance of a chorus admirably trained by W. L. Tomlins, the director of the Apollo Musical Club, Thomas presented such masterpieces as Haydn's *The Creation*, Handel's *Dettingen Te Deum*, and excerpts from various Wagner music dramas, including the latest composed *Parsifal*. Beethoven's Fifth and Ninth and Mozart's Jupiter symphonies were also features of the programs. Cold weather killed the festival in the second season by sending it irretrievably into the red, for the concerts were held in the unheated Exposition building on the lake front.

Determination to found a permanent Chicago orchestra reached the point of action in 1891, when Charles Norman Fay, with the backing of other prominent business men, asked Thomas—then making a poor go of things in New York—whether he would come to Chicago if he was provided with a permanent orchestra. "I

and the Apollo Musical Club sang "Hail, bright abode" from Tannhäuser and Handel's Hallelujah chorus with the orchestra.

The acoustics of the hall have always been a matter of debate. At the eleventh hour the architect's original plans were changed to permit the construction of office-building space in the front part of the building. To effect this change in plans, the angle of seating was tilted to an extreme pitch in the balcony and gallery, and it is questionable whether the sound of the orchestra pursues a proper course after leaving the stage. Evidently



A drawing by Fletcher C. Ransom in 1901 of Theodore Thomas conducting in Chicago

would go to hell if they gave me a permanent orchestra," Thomas replied, and upon this assurance Fay and his associates organized the Chicago Orchestra (later known as the Theodore Thomas Orchestra, and finally as the Chicago Symphony Orchestra). The first season of the new orchestra, in the Auditorium, was a financial failure, but the board stuck to its guns, as it has ever since through success and adversity.

After a time the orchestra began to long for its own home. A money-raising campaign met with enthusiastic response, and Orchestra Hall was constructed on Michigan Avenue, across from the Art Institute. The hall was dedicated on Dec. 14, 1904, with a concert in which Thomas conducted,

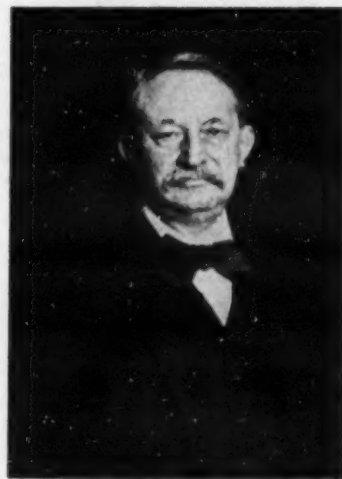
Thomas was of two minds about the acoustic himself, for although he wrote a letter congratulating the architect, Daniel H. Burnham, on the success of the hall, he said privately to Frederick Stock in the last conversation the two men ever had, "I have wished a white elephant onto the Chicago public".

Three weeks after the dedication of the hall Thomas died, after an illness of only a few days. Fortunately the orchestra possessed an assistant conductor ready to take over leadership in the emergency. In 1895 Thomas had brought a young viola player, Frederick August Stock, from Germany. Impressed by Stock's music-

(Continued on page 8)



Statue of The Republic at the Chicago World's Fair of 1893

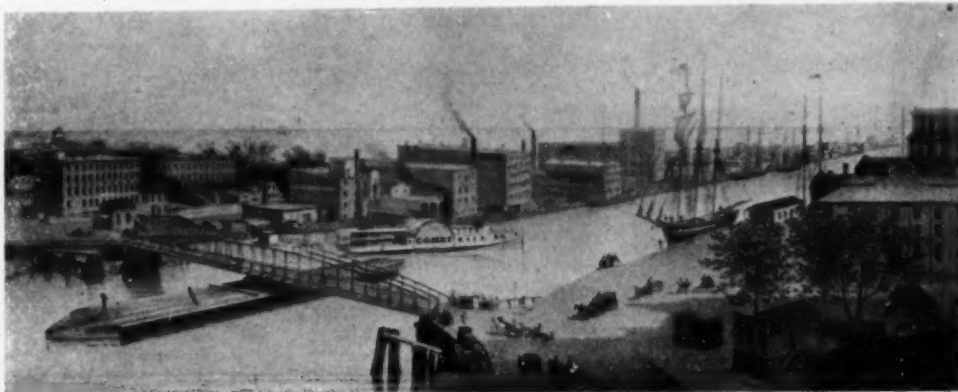


Theodore Thomas, first conductor of the Chicago Symphony, the city's first permanent orchestra



Frederick Stock, conductor of the Chicago Symphony from 1905-1906 to 1942

An early view of the Rush Street Bridge and Lakefront from Nortons Block River Street



Story of Music In America: Chicago

(Continued from page 7)

ianship, and grateful to him for passing on Strauss' own interpretation of Till Eulenspiegel, which Stock had played under the composer in Cologne, Thomas made the young man his assistant in 1895, and in 1899 allowed him to conduct the orchestra for the first time, in some of the concerts of the annual road tour.

While Stock finished out the 1904-1905 season, the board of the Orchestral Association argued over the desirability of seeking to obtain Weingartner or Mottl or Richter as Thomas' successor. Only one man, Philo Adams Otis—who later became the author of the definitive history of the early years of the orchestra—favored the permanent appointment of Stock. With deft references to the economy of hiring a less famous director, he shrewdly won over the entire board, and at the end of the season Stock was unanimously voted into the position of conductor.

Until his death in 1942 Stock remained at his post, giving the Chicago Symphony the unique distinction of playing for 51 years under only two permanent conductors. During his long tenure he developed the orchestra into an ensemble of majestic, round sonority, and he presented with high musical integrity the most wide-ranging repertory of any conductor in America. From the first he was generous to American composers; for many years the Chicago orchestra outstripped all others in the number of works by native composers included in its programs.

U. S. Cleared Stock

Only once was Stock's position threatened. In 1918, because he had not taken out his final citizenship papers before the war with Germany began, he resigned from the orchestra. His loyalty was never brought into question, however. While Eric DeLamarter, newly appointed assistant conductor, carried the season forward, Stock remained away until it was politic for him to come back, with a clean bill of health from government authorities, on Feb. 28, 1919. During his long period of service the children's concerts were inaugurated, and the Civic Orchestra was founded, under the auspices of the Orchestral Association, to train young orchestral players. Dozens of Civic Orchestra graduates are now scattered throughout the leading orchestras of the country.

When Stock died after the first week's concerts of the 1942-1943 season, Hans Lange, his associate conductor since the resignation of Eric DeLamarter in 1936, conducted the year's programs with distinguished success. Half way through the season, however, Désiré Defauw of Brussels, Belgium, was appointed musical director for 1943-1944, with Mr. Lange leading a limited number of concerts as co-conductor. This situation persisted for three seasons, with Mr. Lange's assignments diminishing in number. Finally the Orchestral Association dispensed with Mr. Lange's services altogether.

Throughout his four seasons Mr. Defauw's merits continued to be a subject of heated controversy, until, in 1947, his contract was not renewed. But this is past history, for Artur Rodzinski, having parted company in anger from the New York Philharmonic-Symphony Society, takes over the Chicago Symphony in the fall, with Tauno Hannikainen, former conductor of the Duluth Symphony, as his assistant conductor.

The influence of the Chicago Symphony under Frederick Stock was not limited to the city. Until the depression knocked most of them out, brief, concentrated spring festivals brought the orchestra to a number of mid-western towns, notable among which were Ann Arbor, Evanston, and Mount Vernon, Iowa (Cornell College). The Mount Vernon Festival is the only one the orchestra still serves; some years ago Ann Arbor transferred its allegiance to the Philadelphia Orchestra, and the other spring festivals have all perished.

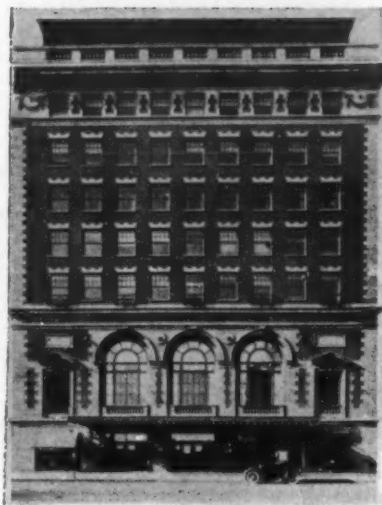
A second ensemble which has retained an important place in Chicago for many years is the Woman's Symphony, founded as a result of the enthusiasm of the clarinetist Lillian Poenish to give opportunity to the city's many capable woman instrumentalists. First conducted by Ebba Sundstrom, and later by Nicolai Malko and Izler Solomon, the orchestra now invites guest conductors to take charge.

Summer Music

Summer symphonic music has a long history in Chicago. From 1877 to 1891 Thomas' concerts in the Exposition building continued to attract both music lovers and young people who welcomed a pleasant way of spending a warm evening at a cost of only 25 cents. The World's Columbian Exposition of 1893 provided a climax of Thomas' summer undertakings in Chicago. After a dedicatory concert on May 2, 1893, in the Hall of Music, in which Ignace Paderewski was soloist in his own A Minor piano Concerto, the programs brought forward many celebrated soloists (including Chicago's own great pianist, Fannie Bloomfield-Zeisler); choral masterpieces performed by various singing groups, and orchestral compositions. When Thomas entered into an altercation with the management over the exclusive contract for pianos which had been given to a local concern—thus preventing visiting soloists from using any other piano—he resigned from the directorship of the World's Fair music in great heat. After his final concert on Aug. 11, the music pursued a desultory course for two months more under the concertmaster, Max Bendix, and others.

In recent years the relaxed atmosphere of the early Exposition concerts has been recaptured at Grant Park, where free orchestral programs of a high order, often involving famous soloists, are given throughout the summer (for the past two summers under the musical direction of Nicolai Malko), with funds provided by the Chicago Federation of Musicians. At Ravinia Park, also, thousands of Chicagoans and north shore suburbanites hear the Chicago Symphony under guest conductors, as they sit in the cool, open-sided pavilion or sprawl out on the spacious lawns.

In the field of choral music the Apollo Musical Club has an unbroken history of 75 years' presentation of large choral works. Organized as a male choir under Adolph Dohn in 1872, membership was extended to women in 1875. In that season the annual custom of giving Handel's Messiah at Christmas time was initiated by the new conductor, William L. Tomlins. Subsequent conductors have included Harrison Wild and the present director, Edgar Nelson. The Messiah is still sung every Christmas, and other choral pieces are given in the spring concert. The club's chief rival today is Harry T. Carlson's Swedish Choral Society, a well-disciplined ensemble of sturdy, fresh



Exterior of Orchestra Hall

Scandinavian voices. This group also balances the budget with an annual Messiah, but has shown unusual resource in hunting out valuable works, both old and new, for its other concerts. On the whole, choral music does not flourish in Chicago outside the universities, for the wide public seems to have lost the enthusiasm it once had for participation in group singing.

Interest in Chamber Music Grows

It is in an interest in chamber music that Chicago has shown the least cultivation up until now. In the past most chamber concerts have fainted for want of box office support. Now, however, the educational efforts of the University of Chicago, which underwrote about fifty chamber concerts last year alone, have begun to bear fruit. A notable young ensemble, the Fine Arts String Quartet of the American Broadcasting Corporation, has this past year given its own series of concerts with financial success, and interest in chamber music in the city seems to be growing substantially.

Chicago's sponsorship of contemporary music has characteristically been fickle. At one time or another, however, several enterprises have brought the music of the day into special prominence. For three years in the mid-twenties the Chicago Allied Arts presented memorable programs of new music and ballets, with Ruth Page and Adolph Bolm in charge of the choreography and Eric DeLamarter conducting the chamber orchestra of Chicago Symphony players. In the thirties the Chicago Chapter of the International Society of Contemporary Music, functioning briefly but brilliantly under the guidance of Rudolph Ganz and Wesley La Violette, offered premieres of a number of outstanding new works, ranging from Schoenberg's Pierrot Lunaire and Stravinsky's The Story of the Soldier, to Louis Gruenberg's The Daniel Jazz.

During the life span of the Federal Music Project a musical development of tremendous vitality took place under the direction of Albert Goldberg. With real idealism and far-sighted planning such as was rarely found in the WPA, Mr. Goldberg brought to Chicago from Michigan the signally gifted young conductor Izler Solomon (now making history with his leadership of the Columbus Philharmonic Orchestra), to take charge of the Illinois Symphony. Mr. Solomon revealed altogether rare gifts as an orchestral trainer and an unlimited curiosity about musical literature. As long as the WPA lasted, Mr. Solomon's programs gave Chicago the richest acquaintance with novelties and neglected classics it has ever had.

In the creative aspect of music, John Alden Carpenter has won inter-

national fame. His ballets, symphonic works and songs have been extensively performed in Chicago, in the east and in Europe. Frederick Stock contributed many compositions in a richly orchestrated Straussian manner to the repertoire of his orchestra, but his music never gained currency elsewhere. Felix Borowski, on the other hand, has won a multitude of performances of his finely wrought symphonies and other works, both large and small; his gifts as a composer are too often underestimated by those who know him principally as a critic and scholar. Leo Sowerby likewise has achieved a distinguished output of orchestral, choral and organ works; his Canticle of the Sun won the 1946 Pulitzer prize. Rudolph Ganz, too busy with piano playing, conducting and school administration to give much time to composition, has made countless friends with his Animal Pictures and his fluently written piano Concerto. Arne Oldberg, also a pianist, has contributed symphonies and concertos to the repertory. Max Wald, perhaps the least self-promoting composer alive, likewise has a number of admirable compositions, such as The Dancer Dead, to his credit. Harrington Shortall, a disciple of Fauré and Nadia Boulanger, has composed exquisite works whose reticence has kept them from a large public. Various former Chicagoans are now active elsewhere. David Van Vactor, now in Kansas City, and Robert L. Sanders, now dean of Indiana University School of Music, both won prizes in competitions held by the New York Philharmonic-Symphony Society. Other ex-Chicagoans of national prominence as composers are Ernst Bacon of Syracuse and Gardner Read of Cleveland.

A Center of Education

Since shortly after the middle of the nineteenth century, Chicago has been a center of musical education. The oldest and best known conservatories in the city are the Chicago Musical College, the American Conservatory, the Sherwood Musical School, and the now defunct Bush Conservatory. Schools of music also flourish in connection with such academic institutions as Northwestern University (where the late Peter Christian Lutkin accomplished important pioneering work in music education), De Paul University, and Roosevelt College. The University of Chicago limits its curriculum to historical and theoretical training, although a student orchestra is maintained under the expert guidance of Hans Lange.

The newspapers of Chicago have always maintained a healthy regard for the value and usefulness of musical criticism. From the days of George P. Upton, the city's first professional music critic, to the present time, Chicago has not been without provocative and readable discussion of musical events and topics. In the past such writers as Karleton Hackett, Maurice Rosenfeld, Eugene Stinson and Edward Barry kept the musical public sharp-witted and well informed. Today the leading critics are Claudia Cassidy, whose fearless and incisive opinions are to be found in the *Tribune*; Albert Goldberg who came to the same paper with public esteem for his achievement with the WPA; and on the *Sun*, the dean of Chicago critics, Felix Borowski, whose broad knowledge also makes the scholarly program notes of the Chicago Symphony unparalleled in the country.

These critics, along with their colleagues on other papers and many of the general public, are sensitively aware of many inadequacies in Chicago's present musical life. While the orchestra has succeeded in reassembling a solid public support through the appointment of Mr. Rodzinski (Continued on page 18)

MEPHISTO'S

MUSINGS

Dear Musical America:

The following communication was sent to me from a different climate than mine, though I understand that they have their geysers and hot-baths in Iceland too. But though it comes from Iceland, it is a heart-warming message and I can do no better than to pass it on to you.

"For many years music has been my great love and I have loved to read all there is to be read about the musical world. I have found that *MUSICAL AMERICA*—better than any other musical magazine—enables me to follow the activities of musicians all over the world, and I read with enthusiasm any copy I come across.

"It was therefore with surprise that I saw a picture of the violinist Werner Gebauer and 'two Icelandic Beauties'!!! in the great Special Issue of 1946. The ladies on the enclosed picture are most certainly very charming in their native costumes, but most decidedly not Icelandic. If I am not mistaken the ladies are Eskimos and not to be found outside of Greenland and North America. At least I am quite certain that there are none in Iceland. I am very fond of the few Eskimos I know personally, and they most certainly have many fine characteristics that other nations can not pride themselves on. But—the Icelanders are of a totally different race.

"I like to presume that Mr. Gebauer's pen slipped and he did not get his geography mixed up. Be that as it may, I only want to correct the misunderstanding.

"The Icelandic peoples are mostly derived from Norway and Ireland. The first one to settle down was Ingolfur Arnarson in 874, but others had found the island some time before. We speak the same language as our ancestors did more than 1,000 years ago, almost unchanged. The climate is mild—despite the name Iceland. The summer is rather cold and usually rainy, but the winter on the other hand a good deal milder than in Boston or New York for instance.

"I enclose two pictures of the two

most common types of Icelanders, as native as they can be. The Keltic type is very common. Take for instance me and my sister, in the first picture, with blue eyes and very dark brown hair. (Black hair is very rare.) My mother too is Keltic, though her hair is almost white now. On the other hand there is the Scandinavian type. My cousin and her little daughter are good examples. Both very fair and bright. The Icelandic children are mostly fair, but usually get darker when they grow older.

"I hope you will appreciate the correction and convey my best regards to Mr. Gebauer and thank him for his fine concerts in Iceland—as I did not have the good fortune of meeting him personally.

Sincerely yours,
Halldór Hansen, Jr.
Laufásvegi 24,
Reykjavík—Iceland."

* * *

The San Francisco Symphony men and the New York Philharmonic-Symphony men have a lot more in common than music-making. There are poker addicts, "chess-nuts," amateur camera fans, pinocle and tennis players, readers, swimmers, sightseers, and bridge hounds in both organizations. On the Philharmonic train half of one Pullman car was devoted to a lounge, and another was called the recreation car. It is estimated that at least one-third of the Philharmonic men are candid-camera fiends.

The San Franciscans experienced three of the four seasons in reverse: spring in California, summer in Virginia, and winter in Canada. "Everything but fall," remarked the one member of the press permitted to travel with the orchestra. Whereupon Dr. Donald Barbour, the M.D., attached to the party, exclaimed, "I'm it," extricating himself from a snowdrift in Montreal.

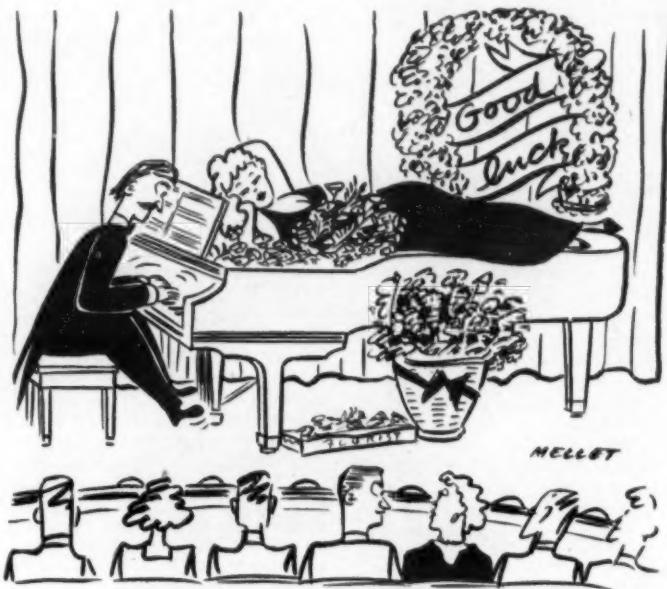
You might think that, traveling en masse, so to speak, orchestra men would merge their personalities a little more, but it seems that the pattern set in the concert hall remains. With the Philharmonic, the choice of roommates was left to the men themselves, and, as a whole, the men stuck to the members of their own section—woodwinds consorted with woodwinds, strings with strings, and brass with brass.

The San Francisco boys (and girls—11 of them), were fortunate in their pre-arranged laundry facilities. One-day service was supplied at strategic points by a laundry concern, a high official of which was once a member of the San Francisco Symphony Forum. His personal interest in the orchestra inspired him to make nationwide arrangements to assure clean bibs and tuckers for the players at every stop.

With the New York orchestra men, when cards, chess, talk and smoking palled, the orchestra provided its own, for once amateur,

AD LIB

David Mellet



"They say she's resting on her laurels"

entertainment. In the first violin section are Leopold Busch, famous for his imitations of Charlie Chaplin, and Joachim Fishberg, who does devastating imitations of conductors and their podium mannerisms. Card tricks and magic are the property of the second violinist Robert Schenck, and the horn player Louis Ricci. The caricaturist of the orchestra is Fred Zimmerman of the double bass section. Saul Goodman, one of the candid-camera fans, has had his photographs published by *Life*, and when he gets ready to "shoot," the other men try to look as "candid" as possible.

The San Franciscans brought along at least some of their entertainment in the trimly tonsured form of Fifi, the Monteux poodle, who stole headline honors for the first half of the trip by being put out of the Biltmore Hotel in Los Angeles. The ensuing correspondence between Fifi (or Fifi's managers) and the hotel managers kept the orchestra so much in the public eye from a "canine relations" point of view that when the press-woman mentioned the orchestra to a seat companion on a train going to New Orleans, the seat companion remarked, "Oh, that's the orchestra that has Fifi, isn't it?"

Fifi is the champion concert-going canine. She has attended all but three or four of the orchestra's concerts and made the headlines in Washington, D. C., where she was forcibly removed from Constitution Hall over the vehement protests of Mrs. Monteux. Fifi wanted to stand on her constitutional rights, but the management drew the line.

When you think of orchestras on tour, you don't generally think about food, but the orchestra men do. Witness the Philharmonic. Very little of the men's time is spent in eating. Being artists, they know that a heavy meal is apt to result in general lassitude and inability to concentrate. So they wait until the concert is over. Despite the differences in nationalities—15 of them—Italian food and good old American ham and eggs are the prime favor-

ites. The string sections and percussion can eat practically anything they please, until they're as taut as a fiddle-string or as tight as a drum-head, but some foods are forbidden to the woodwinds and brass, such as pickles, lemons, sauerkraut, or anything too sharp or spiced, which might make the lips pucker.

* * *

Add Baseball Notes: The New York City Opera's new Salome, Brenda Lewis, throws a mean curve in more senses than one. At the first performance of Strauss' thriller, after a terrific wind-up in the Dance of the Seven Veils, Miss Lewis took off a large yellow chiffon scarf, twisted it into a ball and burned it across Frederick Jagel's plate. It took Mr. Jagel, the Herod, several minutes to disentangle himself and come up for air and by that time Miss Lewis, doubling as a batter, had covered all the bases and was sliding home. The bleachers went wild.

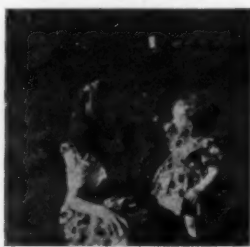
P. S. I haven't followed up on the love affair between the Yankees and good music, but an imp tells me it is progressing smoothly—at least, as far as the gentler partner is concerned. Music is battling 1,000. At this moment the Yanks are only 500.

* * *

Speaking of the City Center, both Salome and the opening night Ariadne drew celebrity-studded audiences. I was diverted to discover who was sitting just behind me during the first act of Ariadne. Remember who made such a hit as the Composer last year? There she was, Polyna Stoska, pretty as a picture, with a night off from Street Scene, where she's making a sensation, too. She watched the new Composer, Margit Bokor, and wished her luck in the arduous Strauss role.

Perhaps it was, all around, a composer's holiday, says your

Meph.



Two Icelandic types: (far left), Keltic with blue eyes and brown hair, and (left), Scandinavian

Concerts in New York

Monteux Visits New York With San Francisco Symphony

San Francisco Symphony. Pierre Monteux, conductor. Carnegie Hall, April 11, evening:

Passacaglia and Fugue in C Minor
Bach-Respighi
The Ascension, Four Symphonic
Meditations ... Olivier Messiaen
(First New York Performance)
Death and Transfiguration ... Strauss
Symphony No. 1 in C Minor ... Brahms

The warmest of welcomes awaited Pierre Monteux and his orchestra at this concert. In a long and taxing program the players had ample opportunity to demonstrate their endurance as well as expressive abilities. Like most visiting orchestras, they underestimated the acoustical sensitivity of Carnegie Hall, with the result that everything was a bit too loud, but Mr. Monteux is one of the most meticulous of conductors and every note was in its proper place.

Messiaen's *Ascension* is divided into four parts, the Majesty of Christ Beseeching His Glory of His Father; Serene Hallelujahs of a Soul that Longs for Heaven; Hallelujah on the Trumpet, Hallelujah on the Cymbal; and Prayer of Christ Ascending to His Father. It was originally composed in 1934 as a set of organ pieces. In its orchestral guise the work seemed both superficial and long-winded. Echoes of Stravinsky's *Sacre* are mingled with bits of Ravel, and much of the music sounded like a routine French ballet score, despite the high-and-mighty titles of the movements. Messiaen's harmonic facility gives the work flavor, but he has written far better music than this.

It was interesting to hear Strauss'

San Franciscans Completing Tour

THE San Francisco Symphony under Pierre Monteux has passed the midway point on its scheduled tour of 55 cities in 57 days, and as this is being written the entire touring aggregation of 112 is "at home" aboard the special train that has conveyed it from San Francisco to Los Angeles, through Arizona, Texas, Alabama, South Carolina, Georgia, Virginia, the District of Columbia, Pennsylvania, New York, Massachusetts, and Connecticut into Canada where the orchestra has just played in Ottawa, Montreal and Quebec, experiencing its first snow.

The fact that the Canadian cities were all but snowbound, did not preclude capacity audiences. As the only press reporter attached to the party, it has been my pleasure to enjoy a close-up of the tour from the sidelines.

The trip began on March 16 at 1:30 A.M. and the first concert was played in Visalia that afternoon. Ours was the first passenger train to be seen on the tracks of that small California town in a half dozen years. To our complete amazement, the train attracted visitors and our "home" was invaded by townspeople showing their children what a passenger train looks like!

Going to bed in one city and awakening in another, the orchestra has so far played to approximately 75,000

tone poem after the Messiaen piece. For all its theatricality and embarrassingly literal musical imagery, it still has tremendous vitality; and it is worked out into a form and not thrown together improvisationally. Both compositions were brilliantly played, but it was for the Brahms Symphony that Mr. Monteux saved the major efforts of the evening. S.



Press Association
Pierre Monteux with his wife and dog
at City Hall, New York

persons scattered through the following cities: Visalia, Ontario, Pasadena, San Diego, Los Angeles, Calif.; Phoenix, Ariz.; El Paso, San Antonio, Denton, Wichita Falls, Fort Worth, Galveston, Houston, Texas; Montgomery and Birmingham, Ala.; (Continued on page 37)

Shaw Conducts Juilliard Chorus and Orchestra

A new folk cantata called *The Bell Witch* by Charles F. Bryan, the Six Chansons of Paul Hindemith and Arthur Honegger's *King David* made up the substantial program given by the Juilliard Chorus and Orchestra under Robert Shaw in Carnegie Hall on April 14. Throughout the evening

the chorus made a splendid showing, and the orchestra played well, though Mr. Shaw is obviously still more at home with singers than he is with instrumentalists.

Mr. Bryan's cantata is concerned with the sad fate of Nancy Bell, who dies under the family curse, caused by the murder of an overseer by one of her ancestors. There are three solo parts: a Ballad Singer, taken by Norma Lordi, contralto; Nancy Bell, sung by Eileen Schauler, mezzo-soprano; and John Bell, sung by Paul Ukena, bass. From Mr. Bryan's cantata two things were immediately to be seen. He can write smoothly for chorus in any number of parts and he is still very much under the influence of his teacher, Paul Hindemith. Of genuine folk flavor and dramatic imagination there were scarcely a trace in his cantata. It could just as well have been a legend of mediaeval Italy, except for one or two brief hints of a fiddler tuning up for a square dance and a mountain ballad. But Mr. Bryan will be admirably prepared, when he has something original to say. All three of the soloists sang with gusto.

The Hindemith Chansons gave Mr. Shaw a chance to show what he can do with a student chorus, even in subtle and difficult music like these poems. But the major achievement of the concert was the stirring performance of Honegger's *King David*. Maraquita Moll, soprano, Evelyn Sachs, contralto, and Earle Blakeslee, tenor, were the soloists and Lloyd Pfautsch the Narrator. From beginning to end the dramatic tension of this choral *tour de force* never slackened. Altogether this was a notable evening. S.

Ninth Symphony Played On Pension-Fund Program

Philharmonic - Symphony. Leopold Stokowski, conductor. Assisting Artists, Charlotte Boerner, soprano, Nan Merriman, contralto, Donald Dame, (Continued on page 33)

RECITALS

Frank Kneisel, Violinist, April 2

Frank Kneisel, violinist, gave a recital in the Town Hall. He had already been heard in the same place as the conductor of his own string orchestra and as soloist. A feature of the evening was a new sonata by George Garratt played with the composer at the piano. The sonata proved interesting if somewhat conventional and the violin's role seemed somewhat over-emphasized. In this work, Mr. Kneisel did his best playing. There was also heard the Franck Sonata and the Vieuxtemps A Minor Concerto with Howard Kasschau at the piano. A group of shorter works brought the program to a close. N.

Margaret Montgomery, Contralto, April 5

Margaret Montgomery, contralto, a Negro of obviously fine gifts, made her New York debut in the Town Hall with Paul Ulanowsky at the piano. Miss Montgomery, in spite of considerable study does not invariably place her voice to its best advantage, nor did it seem wholly wise to open with the soprano aria from Gluck's *Alceste*. But the following, *Es Ist Vollbracht* from the St. John Passion was feelingly done and with good tone, as was the *Furibondo* aria from Handel's *Partenope*. The second group was by Schubert, Brahms and Strauss. Of these the *Minnelied* of Brahms was especially good. The next group was by Rachmaninoff, Gliere and Villa-Lobos and the final one by Price and Kerr. Much of Miss Montgomery's singing was of a high order



Frank Kneisel



Marg't Montgomery



Bettina Rivero



Muriel Rahn

as she has evidently had excellent coaching and possesses natural musicianship. Her reception was most cordial. D.

Muriel Rahn, April 6

Muriel Rahn, soprano, who sang the leading role in *Carmen Jones*, appeared in recital in Town Hall accompanied by Melvin C. Owens. Miss Rahn's program encompassed arias by Handel and Verdi, German Lieder of Wolf and Schubert, a French group, contemporary songs and Negro spirituals. Miss Rahn's voice has a fresh and opulent quality, but often her tones were forced and deviated from pitch. It would seem that at present the soprano's talents are more suited for the musical productions in the theatre than for appearances on the concert stage. With proper focusing of her natural gifts, however, it is possible that she may attain the status for which she seems to be aiming. L.

Bettina Rivero, Pianist, April 12

A young pianist from Uruguay, Bettina Rivero, who is studying on a scholarship from the Uruguayan gov-

ernment, made her American debut in Town Hall. Miss Rivero played Beethoven's Sonata in A, Op. 2, No. 2, Franck's Prelude, Aria and Finale, and works by Scarlatti, Schumann, Chopin, Debussy and Liszt-Busoni. She displayed a sensitive feeling for tonal color and refinement of style, but her performances needed more projection, power and originality. Further work and experience will doubtless bring into her playing the emotional security and technical range required. An audience which included many South Americans gave her a friendly reception. B.

Constance Forte, Soprano, March 18

Constance Forte, a young Brooklyn soprano, displayed a voice of pleasing quality and an intelligent approach to her various program numbers at her debut recital at Times Hall, when she had the cooperation of Gregory Ashman at the piano. She is in need of more intensive vocal training, however, to gain the technical equipment and the breath control and dependable tone placement necessary to do justice to her musical intentions, which in

themselves would be of much greater significance if backed up by greater emotional vitality. Her program embraced arias from early Italian operas and from Catalani's *La Wally* and Tchaikovsky's *Pique Dame*, Russian songs by Gretchaninoff, Gliere and Rachmaninoff, and songs by American and English composers. C.

Vladimir Horowitz, Pianist, March 28

Giving his second recital of the season at Carnegie Hall, Vladimir Horowitz again followed what has now become a Horowitz tradition in playing to an audience that not only strained the capacity of the auditorium proper but, as well, over-ran the stage, where some 200 persons were kept within arbitrary bounds by the new device of a low partition. The pianist began his program with Mendelssohn's *Variations Serieuses*, in D Minor, Op. 54, and then played Mozart's Sonata in F, K. 332, before taking in hand his own new revision of Moussorgsky's *Pictures at an Exhibition*. Then, after the intermission, there followed four Chopin mazurkas, Liszt's *Au bord d'une source*, two Poulenc pieces, an *Intermezzo* and a *Presto*, and, finally, Prokofiev's *Toccata*, Op. 11.

Mr. Horowitz was in particularly good form on this occasion and that means that his superlative technique was in itself a thing of beauty, to be enjoyed for its own sake, and not merely an exciting experience. There was no forcing of the tone and there was a wealth of subtle nuance. The Mendelssohn variations, played to mark the centenary of the composer's death, were set forth with the utmost suavity of style, while the outside movements of the Mozart sonata were invested with noteworthy sparkle and

(Continued on page 12)

Flagstad Appears in Three Cities

Chicago, Milwaukee and
Louisville Hear Norwe-
gian Soprano

CHICAGO.—Though 30 women pick-ets paraded outside Orchestra Hall to protest against Kirsten Flagstad's recital on April 1, the Norwegian soprano, who had entered the building from the rear, found an auditorium packed to capacity with well-wishing friends when she stepped on to the stage.

As if to assure her that they be-lieved in her completely regardless of the publicity she had received in con-nection with her husband's activities during the war, the audience gave her a long ovation. They showed that they considered her singing as glorious as ever, too, by warmly applauding every song.

Her first songs, all by Beethoven, did not bring forth the full splendor of her voice as it had been remembered from years before, but in the enchant-ing song cycle, *Haugtussa*, by Grieg, which followed, the matchless horn-like quality and ringing clarity were there once more.

An English group, which included a song by Mme. Flagstad's accom-panist, Edwin McArthur, and lieder of Brahms and Wolf completed the program. There were gasps of rapture when Wagner's *Liebsteid* was added at the end.

MILWAUKEE.—On April 9 Kirsten Flagstad appeared before an audience which filled less than half of the Pabst Theatre. There were no pickets and no demonstration except the hearty reception she received from the small group of auditors.

Mme. Flagstad's heroic voice has lost none of its grandeur and beauty and her inclusion of Wagner excerpts at the end of her program brought the audience cheering to its feet. Her list included works by Beethoven, Schu-ber, Brahms, Grieg and English and American composers. Edwin Mc-Arthur was the excellent accompanist.

LOUISVILLE.—Less than 500 persons turned out to hear Kirsten Flagstad's recital in Memorial Auditorium on April 15, which was the greatest per-formance of singing this city has heard since she appeared here 10 years ago. The singer proved to have lost none of her magnificent voice during the past decade and those who heard her Beethoven and Brahms songs and Wagner arias will not soon forget their matchless delivery. The artist received what must have been a heart-ening ovation.

Medal Withdrawn from Willem Mengelberg

Queen Wilhelmina of the Nether-lands withdrew the House of Orange's gold medal of honor for the arts and sciences from Willem Mengelberg, former conductor of the Amsterdam Concertgebouw orchestra on March 27, according to a recent news dis-patch. Mr. Mengelberg in 1945 was barred for life from conducting in the Netherlands by the Netherlands Honor Council for Music after an investigation of his activities during the Nazi occupation of Holland. The conductor is now living in Switzerland and made his last appearance in the United States with the New York Philharmonic-Symphony in 1929.

Granville Resigns Management Post

SAN FRANCISCO.—Dorothy Granville, manager of the concert division of Larry Allen, Inc., has resigned that position effective at the end of the current season. Need of a vacation after four years' uninterrupted activity

was Mrs. Granville's reason for sever-ing her connections with that office. Several months' rest and relaxation will precede any consideration of fu-ture activities. M.M.F.

American Design Awards To Four Recipients



Bernard Herrmann

Four awards of \$1000 each were presented to leaders in the cultural arts at the 10th anniversary luncheon of the American Design Awards, originated and sponsored by Lord & Taylor. The four Americans honored for their outstanding achievements were Bernard Herrmann, conductor and composer; Agnes de Mille, dancer and choreographer; Louis de Roche-mont, moving picture producer, and Alfred H. Barr, Jr., modern art authority and writer.

Ralph A. Beals, director of the New York Public Library, made the ad-dress before an audience of 1,800 in the grand ballroom of the Waldorf Astoria on April 14. Dorothy Shaver, president of the company, made the presentations.

Dell Management Signs Union Contract

The signing of a trade agreement to cover the 1947 series of summer con-certs at Robin Hood Dell has been completed between the Dell officials and those of Local 77 of the Ameri-can Federation of Musicians. The agreement specifies an orchestra of ninety musicians, a minimum weekly wage of ninety dollars, and first choice in employment for current members of the Philadelphia Orchestra who have formerly played in the Dell Or-chestra.

As for several years past, the season will last seven weeks, with four events weekly and a total schedule of 28 concerts. It will run from June 23 to Aug. 7. In charge as artistic director and principal conductor will be Dimi-tri Mitropoulos. This summer will mark Mitropoulos' third year in his post here and he is scheduled to con-duct the majority of the programs. News on the general plans for the season will be announced shortly. This summer will witness the Dell's 18th season.

Bethlehem Bach Choir Sings At St. John the Divine

As part of the celebration of the 250th anniversary of the founding of the parish of Trinity Church in New York, the Bethlehem Bach Choir gave a performance of the Mass in B Minor at the Cathedral of St. John the Divine on April 13. Soloists were Ruth Diehl, Lillian Knowles, Lucius Metz and Edwin C. Steffe. Fifty members of the Philadelphia Orches-tra and E. Power Biggs, organist, accompanied the work.

A. STROK

*Announces
the opening of*

*His New York Office
In Carnegie Hall*

For thirty years, prior to the war, Mr. Strok concentrated his managerial activities in the Far East, the Orient, and the Pacific Islands. At present he is arranging concerts and act-ing as personal representative for artists in the United States. In the near future, he will again book concerts through-out the Orient.

Among the artists whose con-certs Mr. Strok arranged in China, Japan, the Philippines, the Strait Settlements, Java, Burma and India were:

Achron	Heifetz	Piatigorsky
Bay	Kreisler	Prokofieff
Chaliapin	Levitzi	Rubinstein
Elman	McCormack	St. Denis
Feuermann	Mirovitch	Szigeti
Galli-Curci	Moiseivitch	Thibaud
Godowsky	La Argentina	Zimbalist
	Pavlowa	

and many others.

1001 Carnegie Hall, New York 19, N. Y. CO. 5-3222

RECITALS

(Continued from page 10)

charm and the Adagio was delivered with a tender graciousness. The pianist has based his new version of the Moussorgsky Pictures on the original manuscripts, refraining from making any changes apart from adding octave couplings or changing the location of certain passages or resorting to other simple devices, all done with the laudable object of augmenting the instrumental opulence. The performance was a memorable one both for its technical brilliance and the clearly defined etching of the contrasting subjects. The humorous chattering of The Market Women on the Road to Limoges was too hurried for its most significant effect, it is true, but The Gateway at Kiev, with the pianist's amplified sonorities, was built up to a magnificent climax.

The Liszt piece was a delectable example of tone coloring and the Chopin mazurkas were treated more as intimate preludes than as specimens of a dance form, while the Prokofiev Toccata had its usual inexorable rhythmic drive. The three added numbers found their climax for the audience in Mr. Horowitz's familiar Carmen transcription. C.

Margaret Maddison, Pianist, March 28

Margaret Maddison, a young English pianist who made a tour of Canada a few seasons ago, was heard in recital at Town Hall for the first time in New York. She presented Beethoven's Thirty-Two Variations in C Minor and Sonata in E Flat, Op. 31, No. 3, Schumann's Papillons, two Intermezzos by Brahms, Op. 117, No. 1, and Op. 119, No. 3, and a Chopin group consisting of six etudes,

Op. 10, Nos. 8, 3 and 4, Op. 25, Nos. 1 and 3, and the F Minor from the three composed for the Moscheles and Fétis Méthode, and the Scherzo in C Sharp Minor.

The newcomer brought to this program considerable digital velocity and almost a superabundance of vitality, which seemed to be the cause of the disturbing mannerisms that deprived her playing of any effect of poise. A wide range of coloring proved to be at her disposal albeit her skill in achieving this did not enable her to project any very convincing emotional reaction to the music taken in hand or much resourcefulness of imagination. Her interpretations remained for the most part external, while her tone was not noteworthy for beauty of texture. Her best playing of the evening was done in some of the Chopin etudes, to which she seemed to respond more sensitively than to the other works listed. C.

Wummer, Heinitz, Wolff Play Early Music

A delectable program of music for flute, viola da gamba and harpsichord was performed for an enthusiastic audience in Times Hall on April 1 by John Wummer, Eva Heinitz and Ernst Victor Wolff. The concert began with a fanciful Trio Sonata in E by Buxtehude. The Fourth Suite in A Minor for viola da gamba and harpsichord by Marin Marais which followed was even more impressive. Miss Heinitz played it with sumptuous tonal coloring and an exquisite sense of phrasing.

In Bach's Sonata in E for flute and harpsichord, Mr. Wummer wove his way deftly through the rich contrapuntal texture, never missing an accent and yet always giving the effect of spontaneity. Mr. Wolff devoted his solo portion of the program to a vigorous performance of Bach's English Suite in A Minor, but the most



Vivian Rivkin Neure Jorjorian

treasurable experience of the concert was Rameau's Pièces de clavecin en concert, No. 3, a musical fête champêtre of the first order. The haunting melancholy of La Timide and the intoxicating brio of the Tambourin in this suite are incorporated in unsurpassable tonal painting. The audience demanded a repetition of the final section. S.

Neure Jorjorian, Soprano, April 14

Neure Jorjorian, soprano, born in California but of Armenian descent, gave a recital of songs and arias at the Town Hall. Miss Jorjorian is not wholly a stranger here, having been heard as Musetta in a performance of La Bohème at the Stadium last summer. On that occasion she impressed by her spirit, vivacity and a voice well suited to the music of the part. It is one thing to sing in the open air, however, and another to invite attention in intimate spaces and in works calling predominantly for polish of style, expertness of technique and delicately communicative expression.

Nevertheless, Miss Jorjorian without equalling her operatic accomplishment of the earlier occasion managed to persuade her listeners that she possesses certain valuable qualities which still need cultivation to count for their full worth. It is regrettable that the voice emission she now employs lends many of her tones a hard, strident and pinched quality. Correctly used, her excellent natural material might make her an uncommonly pleasing and sympathetic singer. Her program which contained old Italian airs by Giordani and Pergolesi, the Rejoice Greatly aria from Handel's Messiah, a Brahms group, La Mamma Morta from Andrea Chenier, Armenian folksongs and other matters, showed her an unevenly schooled artist, of good taste and not a little musical feeling yet inadequately developed in the subtler elements of song interpretation. It goes without saying that she was happier in the Armenian folksongs than almost anything else.

The audience greeted her with considerable warmth and after the Chenier number she added Mi chiamano Mimi, from La Bohème, as an encore. Coenraad V. Bos was her accompanist. P.

Ivy Dale, Mezzo-soprano, April 2

Ivy Dale, mezzo-soprano, whose singing is not unknown to New York opera-goers, gave her first New York recital in the Times Hall. Paul Meyer was her accompanist. The singer began her program with a group by Mozart, Non So Più from The Marriage of Figaro, the song about Luise burning the love-letter and the Laudamus Te from the C Minor Mass. All these were well done with an excellent comprehension of Mozartean style. Two songs by Wolf followed and Strauss's Frühlingsfeier which leans very heavily on the piano part. A third group brought songs by Mussorgsky, Rachmaninoff, Debussy and Bachelet. A feature was the first local hearing of a group of seven songs by Roland Manuel with text from the Persian entitled Farizade au Sourire de Rose. The music proved of fair interest. The aria of Herodias, Ne me Refuse Pas, from Massenet's Hérodiade was well done as was a closing group in English by Horsman, Head, Mana-Zucca

and Burleigh. Miss Dale's singing was at all times very good and her dramatic instinct well to the fore throughout. D.

Vivian Rivkin, Pianist, April 13

In commemoration of the 50th anniversary of the death of Brahms, Vivian Rivkin gave a recital devoted to his piano works in Town Hall on April 13. Her program was made up of the Intermezzos and Capriccios, Op. 76; Three Intermezzos, Op. 117; the two Rhapsodies, Op. 79; a group of the Waltzes, Op. 39; and the Sonata in F Sharp Minor, Op. 2. Brahms is a composer who benefits in many ways from being represented at considerable length on concert programs. The mood and intensity of his music are too profound to be shaken off lightly. Miss Rivkin is a musician of high intelligence, who has a particular feeling for modern composers. Her Brahms playing was vigorous and interesting. But the melancholy, the poetic nuance and the subtleties of phrase of many of these works seemed to elude her. It was in dramatic passages that she was most successful. B.

Edna Iles, Pianist, April 3

Edna Iles, British pianist, made her New York debut in the Town Hall in a program which began with Busoni's transcription of Bach's chorale prelude, Sleepers, Awake! and went on to the Waldstein Sonata of Beethoven. The remainder of the program included three pieces by Medtner and a group by Chopin.

Miss Iles displayed a firm technique and a solid tone and played as one having authority. There was a tendency, however, towards objectivity in her approach. The Bach was especially well done and the Waldstein had moments of careful playing. The Medtner pieces were interesting especially Danza Ondulata. Of the Chopin works the A Flat Mazurka, Op. 24, was the best. N.

Richard Elsasser, Organist, April 4

Richard Elsasser, a young organist still in his early twenties, played Part III of Bach's Klavierübung, sometimes known as the Catechism, in the Town Hall. The recital was under the auspices of the Bach Circle of Boston. The work, not often heard, consists of five of Luther's catechismal hymns together with the Kyrie and the Gloria. It is said that Mr. Elsasser has committed to memory all of Bach's 219 organ works. Be that as it may, it was no small feat to have learned the works presented on this occasion. Technically, the young player seems unusually well equipped and his playing was clean and forthright. Also, he did not resort to the numerous tricks of registration and coupling made possible by mechanical devices of the instrument. Fugal passages were delivered with especial clarity. Temperamentally, Mr. Elsasser's interpretations were best in the simpler bits. The entire recital was, however, a highly enjoyable experience. Bach is an inexhaustible mine of beauty and each new excursion is invariably rewarding particularly when the music is well presented as on this occasion. N.

Leo Sirota, Pianist, April 15

Leo Sirota, pianist, who made his debut in Vienna with his teacher Busoni conducting the orchestra and who has toured widely in Europe and the Orient, gave his first American recital in Carnegie Hall on April 15. While on a tour of the Far East at the time of Pearl Harbor Mr. Sirota and his wife were captured by the Japanese and interned in a concentration camp for three years. During this period he constructed a silent keyboard from a wooden plank so that he could continue practicing.

Mr. Sirota had chosen a stupendous (Continued on page 20)

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

New York City Opera Offers Novelties

Giordano's Andrea Chenier and Strauss' Salome and Ariadne auf Naxos Are Highlights of Series

FOR the opening of its spring series on April 6 the New York City Opera Company in City Center chose Richard Strauss' Ariadne auf Naxos, which was the outstanding success of the previous season. Important changes in the cast gave a touch of novelty to the production. Three singers made their debuts with the com-



Brenda Lewis who sang Salome

pany. Margit Bokor was the new Composer; Virginia Haskins the new Zerbinetta; and Ann Ayars the new Najade. Artists in familiar roles included Ella Flesch as Ariadne, Irwin Dillon as Bacchus, Rosalind Nadell as



Vivian Della Chiesa who sang Madeleine in Andrea Chenier

Dryade, Lenore Portnoy as Echo, James Pease as the Music Master, Allan Stewart as the Dancing Master, and in the important speaking part, Gean Greenwell as the Major-Domo.

All of the new singers entered admirably into the spirit of the production. Miss Bokor conveyed the naive impetuosity of the Composer well, though her voice did not have the weight and the endurance for the soaring climaxes of the monologues and the duet with Zerbinetta, which call for a dramatic soprano of almost heroic proportions. Her performance was intelligent.

As the vocally pyrotechnical soubrette, Zerbinetta, Miss Haskins disclosed a voice of marked natural beauty. Both her acting and singing were vivacious, although there were places where the vocal line was not absolutely clear. In this role, also, Strauss demands power as well as brilliance of execution. But Miss Haskins gave a genuinely virtuosic performance. Miss Ayars sang the diffi-



Enzo Mascherini as Gerard in Andrea Chenier

cult Najade role well. Her voice sounded fresh and lovely, and except for one or two minor flurries, the exquisite trios with Echo and Dryade were delightfully done.

Miss Flesch's Ariadne was the best



Rosalind Nadell who was heard as the Page in Salome

which the writer has yet heard from her, securer in pitch, more restrained in posture and dramatic emphasis and more cumulative in vocal intensity. Though less exhibitionistic than the others, the part of Ariadne is terrifyingly difficult, for the wide vocal skips, the high tessitura and the sustained emotional exaltation of the role give the artist no mercy. Miss Flesch deserved the ovation which she received. At the close of the Grossmächtige Prinzessin aria, Miss Haskins was also greeted by a storm of applause, ten bars too soon, despite her frantic indications to the audience that there was more to come, so that the charming irony of the words, "Ich bin ganz stumm," was almost lost.

Mr. Dillon's Bacchus was both vocally and physically solid, if not exactly blazing with the rapture of the music. And Ralph Herbert, Frank Murray, Paul Dennis and Nathaniel Sprinzena acted the roles of Zerbinetta's companions zestfully. Laszlo Halasz kept the score constantly alive, though he overdrove the climactic final pages, and the orchestra was in excellent form. R.S.

Andrea Chenier Revived

The company added Giordano's Andrea Chenier to its repertoire on April 9. A large audience received the production with all those signs of approval customary at this establishment. The work itself is a familiar experience in this city. It was last heard at the Metropolitan about 15 years ago and was a tolerably old story long before that. Time has not added to the merits of the work, whose score is workaday theatre music, distilled out of third rate Mascagni and



Margit Bokor and Virginia Haskins as the Composer and Zerbinetta in Strauss' Ariadne

Puccini. However, it is singable and with vocalists having big voices and dramatic "punch" it appeals to listeners easily moved to excitement and applause.

Such was the case at the City Center. The work will doubtless have a career there, especially when the stage performance becomes somewhat smoother. Laszlo Halasz conducted with dramatic sense and made as much of the orchestral score as one can reasonably expect. Indisposition caused a couple of last minute changes in the cast. Vasso Argyris, for example, replaced Irwin Dillon, originally designated for the title role, and accomplished excellent vocal and dramatic results. Teresa Gerson was replaced in the episodic role of the Old Woman by Mary



James Abresch

Ella Flesch as Ariadne

Krester, who did justice to the part. Vivian Della Chiesa made her operatic debut at the City Center in the part of Madeleine, giving a wholly intelligent impersonation and singing with her customary smoothness and beauty of lyric voice. The star of the evening, however, seemed to be Enzo Mascherini, who unchained ovations and almost stopped the performance by his delivery of the aria Nemico della Patria in the third act. In this tale of the butler's progress the baritone presented an impersonation of Gerard which ranks with the very best heard in this city. If only for his achievement the revival would have been worth while.

The smaller roles were competently handled. Rosalind Nadell did well as Bersi, Lydia Edwards was the Countess, a newcomer, Desire Ligeti, made a creditable debut as Mathieu, Grant

(Continued on page 21)

LILLY

WINDSOR

AMERICAN LYRIC SOPRANO

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De Volkskrant

PUBLICITY & PROMOTION BUREAU

119 West 57th Street, New York City

The Competition as a Means To Discovery of Talent

IN the Spring a young man's fancy turns—not lightly in this musical world, and not to love at all, but to competitions. And his sisters and sweethearts with him. The April rains seem to bring out the blossoming scholarships like crocuses on the greening ground. Feverish is the vying; dewed with cold drops the youthful brow. The pulse runs madly: "You are a winner!" or drops to a feeble disconsolate beat: "Try again, my child; you have talent!"

We have often pondered this business of competitions and wondered if it is really the best way to bring out talent and give it an extra impetus. Many young musicians find their way to the top or to those several useful and admirable levels just under the top without benefit of prize money and the febrile conditions which surround the winning and losing of it. Many, on the other hand, are born "contesters" and even though they don't win at first, they follow the old dictum to "try, try again". Some—who knows how many?—are never heard of again after they have once lost out in a competition. This is perhaps as good a way to eliminate mediocre talent as any. It may be in the long run that all talent finds its level. But along the road we are indebted to public competitions for the bright white light they throw on the struggle to prove that to the strong belongs the race.

THERE is always margin for error in human judgment so that mistakes may be made in judging contests as in any other endeavor where the fallibility of opinion is involved. But it seems to us that the very competition which has just come to its culmination in New York as the newest of a long series proves that there is value in the idea. We refer, of course, to the Young Artists' Contests of the National Federation of Music Clubs, in which two young winners were chosen to receive \$1,000 prizes and to perform at the April Biennial in Detroit. We understand that the decisions were difficult to make: that several young people were so gifted that the scales stood long in balance.

Anyone who has ever judged a contest will understand this. The responsibility is a grave one. To choose from many the one or two who seem, in the words of college annuals, "most likely to succeed", is a gruelling task. In the Federation's contests, it meant eliminating all but a few of 179 entrants, who were heard in all parts of the country. There were 138 vocalists, twenty violinists and twenty-one pianists. Our readers will learn, in the next issue, of the appearances of William Masselos, pianist, and Joan Brainerd, soprano, as winners at the opening session of the Biennial. No award was made in the violin classification, for the Federation judges against a standard. This standard is high. You have only to look at the names of the thirteen past winners who are appearing at the Biennial to make this obvious. All have gone on to useful, if not brilliant, careers; three at least are members of the Metropolitan Opera Company. All undoubtedly would say that the Federation awards were milestones in their lives—the incentive to go on, the ray which focussed on each individual and

singled him out from the crowd.

We have just witnessed the birth of a new competition, which, while modest in comparison to the Federation's, holds promise for the piano talent of three Southern States. In Memphis, Miss Louise Mercer has devoted herself with ardor to furthering young piano talent, and the Memphis and Mid-South Piano Scholarship Association, of which she is president, has just held its first auditions, returning two winners who will be helped by prizes of \$1,000 and \$500 respectively to continue their study and develop careers. Twenty young pianists from Tennessee, Arkansas and Mississippi competed in a keen, serious atmosphere; two won, four were singled out as runners-up and several others showed enough promise to continue working. This is not a bad average, and augurs well for a newly-awakened consciousness of the musical possibilities in these three states. Others could imitate it with profit.

New talent is always necessary and welcome. The competition is but one way to discover such talent. When conducted with high purpose and integrity, it is a useful mechanism.

The Twain Meet

BOTH the New York Philharmonic-Symphony and the San Francisco Symphony are presently engaged in disproving Rudyard Kipling's saying about the East and West and never the twain shall meet, though that author was not thinking about itineraries and time-tables when he wrote the famous lines. For these two major orchestras, as far apart as the east and west coasts of the United States do meet, or at least the lines of their simultaneous spring tours intersect, at large cities, including Baltimore, Chicago, Milwaukee and others. And though the Philharmonic does not describe so wide a touring arc as does the San Francisco orchestra, it does visit the deep South for the first time in its history, while the West Coast ensemble played in the Philharmonic's home auditorium, Carnegie Hall, and was very warmly received.

The San Francisco organization's tour is, of the two, the wider, larger and longer, for it visits more than fifty cities between March 16 and May 10 under the baton of Pierre Monteux; but the Philharmonic compresses in this, the longest tour of its history, and the first since 1940 and second since 1929, twenty-eight concerts in as many days in twenty-four cities. The latter organization will be conducted by Leopold Stokowski, Eugene Ormandy, George Szell and Dimitri Mitropoulos, each of the last three a conductor of another major American orchestra.

BOTH orchestras are taking advantage of their tours to be of service to the American composer. The San Franciscans are offering works by Bay Region composers, including Comedy by Emanuel Lepin, a member of the orchestra, and music by Isadore Freed, as well as the standard works of the French repertoire, for the interpretation of which Mr. Monteux is justly noted. The Philharmonic has scheduled performances of Lamar Stringfield's Cripple Creek and Mountain Song under Mr. Stokowski; Morton Gould's Minstrel Show under Mr.

Personalities



Mrs. Edward MacDowell in the garden of a friend in California, last February

Mitropoulos; Elie Siegmeister's Prairie Legend, and Paul Creston's Frontiers.

Many of the larger cities visited have, of course, their own symphony orchestras, but a visit by an out-of-town ensemble is almost invariably tonic by virtue of novelty and occasion for comparison. To the habitual concertgoer the difference in the sound and texture of the playing of orchestras varies widely, and this provides an opportunity to judge and compare.

Tours of such cosmopolitan scope are salutary, not only in their effect upon the populations of cities they visit, some of which have no orchestras of their own, but also upon the performers themselves. It is, or should be, impossible for the players of these two ensembles to look from a different stage at each concert, without feeling something of humility at the depth of fervor for the noble art that wells up from the dim auditoriums, each of which houses, in turn, a segment of America. And though long tours are inevitably wearisome to the men of the orchestras, particularly in the final stages, there is, or again, should be, something inspiring to them in the realization that, for many in their audiences, this is their first opportunity to hear and see "live" music made by one of the great, major orchestras of the nation.

Why Not a Rest Period?

THIS is the time of year the New York music season used to fall gently asleep, to remain in a state of suspended animation till the early days of October. It might be inquiring too closely to ask if some jaded persons do not recall that distant age with a wistfulness akin to nostalgia. Vacations—even brief ones—are just as salutary in the field of concert and opera as elsewhere. To be sure, one cannot turn the clock back; and the spring and summer days will, as usual, be full of tonal activities in the open air or in halls more or less scientifically cooled. But should that preclude something like a brief rest period? Would it not be the part of wisdom, in the long run, to arrange a short recuperative pause between the fag end of the regular music season in mid-April and the beginning of the "Pops" in May? Somehow we feel the idea might not be unwelcome.

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COLUMBIA Pictures Corporation is currently filming *The Story of Miklos Gafni*, Hungarian tenor who made his American debut at Town Hall on Feb. 2. The story relates the history of Mr. Gafni's escape from a concentration camp in Germany and the subsequent events which led to his debut in this country. It will be released in early fall. . . . A library of the recorded works of Sergei Rachmaninoff was presented on behalf of the Rachmaninoff Fund by **Olin Downes** to Ambassador Andrei Gromyko, for shipment to the Rachmaninoff Museum in Moscow. The presentation was made on April 2, the 74th anniversary of the birth of the Russian Composer.

Appleton and Field, duo-pianists, after winding up their extensive coast to coast tour, are to write a book on the art and problems of two-piano teams. As yet the book is without either a title or publication date, but the writers declare that it will debunk some popular misconceptions of two-piano playing. . . . **James Melton** recently withdrew his offer to furnish to the State of Connecticut his collection of antique automobiles. The withdrawal came as a result of Mr. Melton's conviction that neither the State officials nor public were in unanimous approval of his proposed museum for vintage motor cars.

A revival of Umberto Giordano's *Fedora* in Mexico City this summer will enlist the services of **Kurt Baum** in the leading role of Count Ipanov. The performance will be under the direction of the composer. . . . **Jussi Bjoerling**, Swedish tenor, sailed for England on April 9 to fill early summer engagements there. Later he will go to Italy to sing in *The Masked Ball* in Italian for the first time at La Scala.

On May 2 **Louis Kaufman**, violinist, who recently completed a four-month concert tour of the United States, will play the Smetana Trio for violin, piano and cello with **Rudolf Firkusny** and **Willem Van den Burg** at Mr. Firkusny's piano recital at the Wilshire-Ebell Theatre in Los Angeles under the auspices of the Music Guild. . . . The Toronto Philharmonic opened its season of Promenade Concerts at Varsity Arena on April 24. **Fritz Mahler** conducted the opening concert and **Evelyn MacGregor** was soloist in arias from *Gioconda*, *Samson* and *Delilah* and *Don Carlos*.

In another season of extensive concertizing throughout the United States and Canada, **Solveig Lunde**, pianist, has completed more than 46 recitals. In January Miss Lunde played major cities from California to North Bay, Canada. In February she appeared as soloist with the Kansas City Philharmonic and toured the south. In March the pianist was heard in Kentucky, Ohio, Arkansas, Texas, Kansas, Oklahoma and Delaware. . . . The first public tour of the new **DePaur Infantry Chorus** will begin in the Maritimes in late September and their first New York appearance will take place in late December. The chorus, made up of 35 Negro veterans of the late war, is under the direction of Leonard DePaur, former assistant to Hall Johnson.

Raoul Jobin, tenor of the Metropolitan Opera, left for Paris on April 19 for appearances in opera and concert throughout Europe. Mr. Jobin returns to this hemisphere in June to fulfill engagements with the Opera Nacional in Mexico. . . . **Andre Kostelanetz** and **Lily Pons** celebrate their 9th wedding anniversary on June 2 in Paris for the second consecutive year. During May Mr. Kostelanetz will conduct orchestras in France, Belgium and England. Miss Pons will be soloist with her husband in Paris and Brussels and will do opera performances in June at the Paris Opera and the Opera Comique.

Three broadcasts from Canada and two appearances as a guest for the National Federation of Music Clubs at its biennial convention in Detroit are on the April schedule of **Ramon Vinay**, tenor of the Metropolitan Opera. On International Day, April 25, Mr. Vinay was to sing with **Raya Garbousova** in a special presentation of U.N. music in Detroit's Music Hall. . . . **Jascha Horenstein** has just completed his engagements with the Teatro Colon orchestra in Buenos Aires and with the Philharmonic of Havana. He conducted in Paris late in March and was to begin a series of concerts with the Brazilian Symphony in Rio early in April. Mr. Horenstein returns to Europe in the fall to conduct concerts of the Brussels Symphony.



Five Metropolitan Opera singers turn to cookery: top row, left to right: Nina Morgana, Louise Hunter and Marion Talley. Below: Louise Lerch and Frances Peralta

The Henchman Emerges

Taylor Opera in World Premiere Reaches New Goal. Pronounced Success After First Hearing on Any Stage of *The King's Henchman*. Main Roles sung by Edward Johnson, Florence Easton, Lawrence Tibbett and Merle Alcock. Tullio Serafin Conducts.

1927

Plus ça Change . . . etc

N. Y. Orchestras To Renew Players' Wage Agreement. Two-year Contract Agreement with Musicians Sees Management Preparing to Renew Same Wage Scale. Report of Muck as Candidate for Symphony Discredited. Toscanini Rumored for Half Season.

1927

FROM OUR READERS

Jacques Thibaud Corrects Statements Made Concerning Walter Giesecking

PARIS

DEAR MUSICAL AMERICA:

The Jan 10, 1947 issue of *MUSICAL AMERICA* carried an interview with me, a portion of which was devoted to my comments concerning the war time activities of Mr. Walter Giesecking which were based upon a wide-spread public impression during the war years.

Since the article appeared, I have been advised by representatives of Mr. Giesecking that my impressions of his conduct were erroneous; that prior to such publication Mr. Giesecking had been cleared of collaborationist charges by France, by the Allied troops in Wiesbaden, and by the American Army's ICD; and that he had resumed his concert activities in all zones of Germany, including concerts for American troops now stationed in Europe. These facts were unknown to me.

In view of these facts, I am happy to learn that Mr. Giesecking was not guilty of the sympathies attributed to him, and that my original statement was in error.

I also read in the same issue that I had openly declared Sacha Guitry had had Goering and Ribbentrop as his dinner guests.

This is not at all correct as I had replied to a question as to whether Sacha Guitry's art was missing from our Parisian life. I knew the same as everyone that he had been imprisoned but I was ignorant of the reasons for this, since public gossip is frequently incorrect and had related a thousand different versions on the affair.

As to the question asked whether Sacha Guitry had really had Goering and Ribbentrop as his dinner guests, I replied that was one of those innumerable stories which were told. I have said

and I repeat, that I ignore entirely this unfortunate matter. I might even say that Sacha Guitry in the course of a friendly luncheon taken together at Paris during the occupation had held to some anti-German opinions.

I might add that this role of accuser which I am being made to play is very disagreeable to me. I request that this letter be published in your excellent publication so that any erroneous impressions may be rectified.

Very truly yours,

JACQUES THIBAUD

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Cubans See Stagings of Two Operas



Visiting Havana for performances of *La Bohème* and *Rigoletto* are, from left: Ingrid Sandberg, Swedish writer; Emile Renan, baritone, and Mrs. Doris Renan; Ivan Petroff, baritone; Hjoerdis Schymberg, soprano; Eugene Conley, tenor; Valfrido Petacchi, bass, and John Newfield, stage director

By NENA BENITEZ

HAVANA

THE Patronato Pro-Musica Sinfónica ended its 1946-1947 season with the presentation of two operas well known to all audiences: *La Bohème* and *Rigoletto*. Puccini's work was offered at the Auditorium on April 5 and 7 before large audiences. Fausto Cleva was engaged to conduct the operas on Kleiber's resignation from his post at the Philharmonic after the 12th pair of symphonic concerts last March. The operas were, on the whole, of a very fine standard and the casts proved to be good ensembles.

Hjoerdis Schymberg, Swedish sopra-

no, was the Mimi and showed herself to be a true artist in voice and acting. She was warmly applauded.

Eugene Conley, tenor, whose voice and art were greatly liked in the role of Rodolfo, was welcomed by the public. A good Marcello was Ivan Petroff and Graciela Rivera a fair Musetta. The other Bohemians were sung by Petacchi and Emile Renan. Benoit and Alcindoro were interpreted by Ralph Telasco.

The Cuban chorus was well trained by Paul Csonka and the stage business was in the expert hands of John Newfield.

122 Receive Fellowships

Scholars and artists to the number of 122 have received fellowships totaling \$310,000 from the Simon Guggenheim Memorial Foundation, it was announced recently at foundation headquarters at 551 Fifth Ave. The musicians receiving fellowships include the following:

Jerome Moross, Los Angeles; Alex North, New York; Edward Toner Cone, Princeton, N. J.; Louise Juliette Talma, assistant professor of music, Hunter College; Harold Samuel Shapiro, Newton Center, Mass.; Gian-Carlo Menotti, Mount Kisco, N. Y.; Ross Lee Finney, professor of music, Smith College and Mount Holyoke College; Samuel Barber, Mount Kisco; Dr. Dragan Plamenac, musicologist, Woodside, Queens, N. Y.; Dr. Walter Howard Rubsamen, assistant professor of music, University of California, Los Angeles; Elaine Lambert Lewis, writer, New York City; Dr. Helen Margaret Hewitt, associate professor of music, North Texas State College, Denton, Tex.

A Correction

Lukas Foss, composer of the solo cantata, *The Song of Songs*, was commissioned to this work by the League of Composers, and not, as previously stated in *MUSICAL AMERICA*, by Serge Koussevitzky. The work has been widely performed this season by Ellabelle Davis, soprano, and the Boston Symphony under Mr. Koussevitzky.

De Cuevas Named Director of New Monte Carlo Ballet

Marquis George de Cuevas, founder and director of the Ballet International,

al, has agreed to found a new ballet company in Monte Carlo and to serve as its general director for a period of five years. The company will be known as the Grand Ballet Russe de Monte Carlo. In June, the Marquis will announce from Monte Carlo his plans for the new company's first tour.

Philadelphians Play Easter Music

La Scala Opera Gives Double Bill — Choral Groups Appear

PHILADELPHIA.—For its Easter weekend concerts the Philadelphia Orchestra, conducted by Eugene Ormandy, included the Good Friday Music from Wagner's *Parsifal* and Rimsky-Korsakoff's Russian Easter as the opening and closing offerings. Placed between were Brahms' Third Symphony and William Schuman's *Prayer in Time of War*.

Schubert's great C Major Symphony contributed the principal fare at the orchestra's concerts of April 11 and 12. Sir Thomas Beecham's suite of Handel's music, arranged and orchestrated for the ballet, *The Gods Go A-Begging*, was given its initial local performances. Sensemaya by the Mexican composer, Silvestro Revueltas, captured the attention by its rhythms and arresting instrumentation. To complete the bill Mr. Ormandy listed Richard Strauss' *Don Juan*.

For its eleventh performance in its current home series at the Academy of Music, the Philadelphia LaScala Opera Company gave *Cavalleria Rusticana* and *Pagliacci* on April 9. A capacity audience was on hand and accepted the productions enthusiastically. Both were conducted by Gabriele Simeoni. Santuzza had a pleasing exponent in Herva Nelli and Andrew McKinley enjoyed hearty favor for his Turridu. Other parts were effectively enacted by Robert Shilton, Alfio; Lillian Marchetto, Iola, and Mildred Ippolito, Mama Lucia. Ovarations honored Antonio Vela for his interpretation as Canio in the Leoncavallo work. Angelo Pilotto's portrayal as Tonio proved notable and Eva DeLuca did commendably as Nedda. Lester Englander as Silvio; John Rossi as Beppe, and Walter Hayes and John Rossi rounded out the cast.

The Choral Society of Philadelphia, joined by choruses from the Drexel Institute of Technology, and conducted by Wallace Heaton, presented Gounod's *Redemption* at the Academy of Music on April 1. Barbara Troxell and Vera Vosberg, sopranos; Veronica Sweigart, contralto; Frederick Day, tenor, and Harry Martyn, bass, appeared as soloists and the accompaniments engaged an orchestral ensemble. At organ and piano were Harry W. Grier and M. Sherwood Johnson. On the same date, at Plays and Players Auditorium, Florence Fraser Ludgate devoted two lecture-recitals to Wagner's *Parsifal*.

An attractive Guild for Contemporary Music concert at the Philadelphia Art Alliance on April 2 introduced locally an interesting Sonata for Violin and Viola by Vissarion Shebalin, admirably played by Rafael Druian and Albert Falkove. Louis Kazze, Philadelphia composer, conducted the Temple University's Tyler School of Fine Arts Choir in his cantatas, *Casualties* and 29th Psalm. The soloists were Mary Ballantine Jackson and Grace Smith, sopranos; Lola Gilbert and Dorothy Feldman, contraltos; Harry Moses, tenor, and Arthur Wolfson, bass. Mrs. Henry Mervine served as piano accompanist.

One of the season's unusually outstanding choral concerts enlisted the Harvard University Glee Club and the Bryn Mawr College Choir at Goodhart Hall, Bryn Mawr College, on

April 3. G. Wallace Woodworth and Lorna Cooke de Varon shared conductorial honors. The two groups combined for music by Gabrieli, Stravinsky and Bach. The Harvard choristers showed to fine advantage in a cappella numbers by Hasler, Palestrina, Nanino and Gretchaninoff. Among the offerings by the Bryn Mawr College singers was an Alleluia by Irving Fine, credited with its first public performance.

A special Good Friday presentation of Brahms' *Requiem* on April 4, under James Allan Dash's leadership, witnessed compelling delivery of the choral sections by the Philadelphia Bach Festival Chorus. The soprano and baritone solos were sung by Hallie Nowland and Robert Grooters, and Alexander McCurdy brought first class skill to the organ accompaniments.

Lauritz Melchior commanded the acclaim of a capacity audience at the Academy of Music on April 7. The tenor sang a program that embraced excerpts from operas by Wagner, Leier and songs. On the same evening, Gary Graffman, pianist, gave a recital under auspices of the Philadelphia Art Alliance at the Ethical Society Auditorium.

Artur Schnabel appeared at the Academy of Music on April 10. Once more the pianist authenticated his claim to recognition as one of the foremost artists of our time. At the Philadelphia Art Alliance on April 11, Eileen Flissler proved herself a young pianist of exceptional qualities as to technique and musical temperament in works by Beethoven, Bach-Busoni, Chopin, Copland, Shostakovich, Albeniz and Liszt.

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Todd Duncan Plans European Tour

Todd Duncan, baritone, will be the only American-born and trained artist to appear in recital at the Edinburgh International Festival of Music, to be held in Scotland in August and September. In recitals in England and the continent, which he will give on his forthcoming tour, Mr. Duncan plans to include the music of his race, including Spirituals, some of the unusual and beautiful Creole songs of Louisiana, and folksongs of Haiti in the patois of that island. These will be in addition to the classical works, the later Romantic art songs and Lieder from his repertoire.

Mr. Duncan will also appear in opera in cities abroad, singing the role of Amonasro in Aida, and other parts. In many of the opera houses it will be the first time that a Negro has sung the part of the Ethiopian king, a role for which the light-skinned baritone finds it necessary to use dark make-up.

The singer will appear in both Amsterdam and The Hague in Holland, probably prior to the Edinburgh Festival, and will then go to Scandinavia, singing in both opera and concert in Stockholm and Göteborg, in Oslo, Norway, and in Copenhagen, Denmark, on Oct. 8. In the early part of October he will return to the Low Countries, singing in Brussels, Antwerp, Ostend and Knocke, Belgium.

He will be heard as soloist with the BBC Symphony in a broadcast on Oct. 27 and will make his formal debut in England on Nov. 2 at the Royal Albert Hall in concert. For the next three weeks he will tour the country, appearing in most of the large cities, including Newcastle, Sheffield, Birmingham, Leicester, Liverpool, and Glasgow, Scotland.

At the end of November Mr. Duncan will appear in two concerts in each of the cities of Vienna and Budapest; then in December he will go to Italy, singing in Rome, Florence, Turin and probably Milan, in both concerts and opera.

Before he departs for his strenuous tour, the baritone will make several appearances with summer symphony orchestras throughout the United States, and he will coach with Laszlo Halasz, artistic director and conductor of the New York City Opera Company, for his appearances in opera abroad.

Works of Barber Performed Abroad

G. Schirmer, Inc., has been informed that Samuel Barber's First Essay for Orchestra was performed during January in Prague by the Czechoslovak Philharmonic Orchestra, conducted by Rafael Kubelik, and that Mr. Barber's First Symphony was

also performed during January in Prague by the Czechoslovak Radio Orchestra, conducted by Walter Ducloux. Mr. Barber's Overture to the School for Scandal was performed in Algiers on January 31 by the Symphony Orchestra of Radio Algiers with Mr. Eric Stelkel conducting.

Peabody Concerts Presented

Brahms Festival Continues with Chamber Music Concert

BALTIMORE. — The sixth Chamber Music Concert at the Peabody Conservatory, March 24, was given jointly by Gregor Piatigorsky, cellist, and Reginald Stewart, pianist. As a part of the Brahms Festival in commemoration of the composer's 50th Anniversary of his death the program offered the Brahms Sonata in E Minor, Op. 38 and the Sonata in F Minor, Op. 99. Both works were read with utmost reverence. The Sonata in D Minor, Op. 40, by Dmitri Shostakovich, enabled both artists to achieve effective contrasts.

The series of Faculty Recitals at the Peabody included the Brahms program by Pasquale Tallarico, pianist, March 14, and the sixth program of the series offered the Brahms' Magelone, Cycle, sung with taste by Hans Joachim Heinz, with Fritz Jahoda as the sympathetic accompanist.

Jones Heads Peabody Chorus

The Peabody Conservatory Chorus, Ifor Jones, conductor, attracted a large audience, March 30, at the Lyric when Brahms program was ably presented by the singers, accompanied by members of Baltimore Symphony. The program included the Ave Maria for women's voices, strings and woodwind; the Begräbnisgesang, for mixed chorus woodwind and brass; Nanie, and the Requiem with Sarah Revelle, soprano, and Edwin Steffe, baritone as soloist.

Leslie Frick, mezzo-soprano assisted by William J. Reddick at the piano, appeared at Cadoa Hall, March 27. The Harvard Glee Club, sponsored by the Radcliffe College Club of Baltimore, gave a program of choral numbers ranging from 16th Century to modern work, at the Peabody Institute, April 2.

A Reciprocity Program presented by members of the Friday Morning Music Club, Washington, D. C., was given at the Baltimore Museum under the auspices of the Baltimore Music Club, March 22. The participating artists were: Charlotte Shear, Betty Cain Schein, Marie Olive, Willa Semple and Elva Bok.

FRANZ BORNSCHNEIN

Western New York Musical Bureau Formed in Buffalo

BUFFALO, N. Y.—The Western New York Musical Bureau, Benno Rosenheimer and Irving Ascanazy, directors, with offices at 11 Niagara Street, Buffalo, has been formed and is now booking for the season 1947-48.



Todd Duncan

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Music in Chicago

(Continued from page 8)

inski, the opera makes no progress towards the recovery of its onetime preeminence. Although Harry Zelzer, Edgar Goldsmith, George Kuyper and others manage a huge number of mass-appeal recitals and concerts by star performers, the more modest forms of concert-giving, through which much of the most valuable music may be heard, scarcely flourish at all. A great industrial city, Chicago has achieved real democracy in musical appreciation, but it has not succeeded in maintaining the aristocracy of those who are curious and hard to please, and whose exacting taste promotes musical progress.

Those who know the city best feel it to be at the crossroads musically. What will happen in the next ten years? Will its musical life become more and more commercialized, or will there be—perhaps with the aid of the schools—a rebirth of interest in and support for all the significant varieties of music which cannot draw audiences big enough to fill the Opera House or Orchestra Hall? Perhaps the appointment of Mr. Rodzinski will prove to be the first sign of a reshaping of the city's whole musical outlook, and of a recovery of the zest and optimism which made the first century of music in Chicago a phenomenon unmatched elsewhere in the world's history.

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CAROLYN LONG WINS CLEARWATER LISTENERS

Happy after the soprano's successful concert are, left to right, Kenneth Zimmerli, accompanist for Miss Long; Carolyn Long, George W. J. Carr, president of the Clearwater Community Concert Association, and Mrs. J. Arlos Ogg

CLEARWATER, FLA.—Closing the 1946-'47 season of concerts, Carolyn Long, soprano, was warmly received by the Clearwater Community Concert Association. Following the concert, the association honored the artist at a gala reception and supper at the

Fort Harrison Hotel where special guests were members of the association for the coming season. Other artists who preceded Miss Long on the Clearwater series were Paul Makovsky, violinist; the Trapp Family Singers, and Gyorgy Sandor, pianist.

Casadesus Concerto Heard in Minneapolis

(Continued from page 3)

and harmonic excesses common to modern composers.

The Casadesus concerto has in its outside movements an abounding energy and good humor, spicy and zestful, and not acidulous. The middle movement is quiet and dreamy, in the nature of an intermezzo, a full contrast but not in conflict with the style of the vigorous movements. The concerto is easy to follow. It makes sense at a first hearing and its exuberance and dash are pleasantly contagious.

It met enthusiastic audience response, should get some other hearings, and conceivably could become popular. It is nothing for a pianist without full-fledged technique to tangle with, however.

Another premiere toward the close of the Minneapolis orchestra's season was a performance of the Symphony in B flat by Mark Brunswick, chairman of the music department of the College of the City of New York. The symphony is in three movements—moderato, adagio molto, and rondo allegro moderato. The composer's circumspection in the matter of dynamics—when he gets up to *f* his symphony is relatively boisterous—suggests that some other appellation than "symphony" would be more appropriate. One outstanding musician here proposed the title, Essay. Certainly most audiences, accustomed to being impressed, awed, or in the case of many modern works, browbeaten, by a symphony would not feel that the Brunswick opus measures up in size or weight to be filed in that category. Disregarding that argument, however, the Brunswick symphony has a great deal to reward the attentive ear.

In spite of the key signature the work has a feeling of harmonic freedom as the composer explores deeply a wide range of modulations. The

effect at times is that of polytonality, although the composer disclaims that device. A bit of climax or outburst of expression marks the work here and there, but these are few and temperate, and the chief interest lies in the harmonic texture and thematic transparency.

Such a work requires a perfect performance to create its savor, and that the orchestra and Mitropoulos gave it. The composer was present for the premiere and was given a good hand. Audience and professional reaction to the Brunswick music itself was mixed, both classes of listeners sharply divided within themselves. Sifting out the most discriminating comment, however, indicates a feeling that Mr. Brunswick had something to say musically and a personal and admirable way of saying it.

The appearance of Astrid Varnay, Metropolitan Opera Wagnerian soprano, with the Minneapolis orchestra was a personal triumph. She sang the Beethoven *Ah! Perfido* and *Ab-schuelicher, wo eilst du hin*, the Liebestod from *Tristan and Isolde* and as encores two other Wagnerian excerpts.

Pierre Luboshutz and Genia Nemoff appeared on the University of Minnesota Arts Course, playing their standard tour program which was devoid of novelties but displaying unanimity and artistic flexibility rare even among top-notch two-piano teams.

Lauritz Melchior, tenor, and an orchestra under Otto Seyfert, also appeared on the Artists Course as an extra event. Mr. Melchior was tired and in poor voice but charmed the crowd with his personality. The orchestra's playing was unimaginative and stiff.

Amelia Hall Cardwell Fills Many Engagements

Amelia Hall Cardwell, soprano, of Greensboro, North Carolina, has completed many engagements during the past season and has numerous appearances scheduled for the near future. In October she was soloist in

a performance of *Elijah* in Greensboro and in December was soloist in *Messiah* with the Greensboro Symphony, soloist in *Saint-Saëns Christmas Oratorio* and played the role of Gertrude in *Hansel and Gretel* in a production given at the Greensboro College. On April 23 she appeared with the North Carolina Symphony in arias from *Don Giovanni*, *Marriage of Figaro*, and *Tannhäuser*. Future appearances include being soloist with the North Carolina Symphony and singing with the Piedmont Festival and the Regional Opera Festival.

Ifor Jones Conducts Two Premieres

PHILADELPHIA.—The New Chamber Orchestra of Philadelphia, conducted by Ifor Jones, gave the fourth concert of the present season at the Academy of Music on Feb. 23. An unusually interesting program included Benjamin Britten's *Sinfonietta* and Frank Bridge's *Lament*, both listed as American premieres, and Carl Philipp Emanuel Bach's *Concerto in D*. Schumann's *Quartet in A* was performed by the Curtis String Quartet: Jascha Brodsky and Marguerite Kuehne, violins; Max Aronoff, viola, and Orlando Cole, cello. W. E. S.



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NBC Granted Peabody Award

Orchestras of the Nation Named Outstanding Entertainer

The George Foster Peabody Radio Award for outstanding entertainment in music was given to the National Broadcasting Company today for the network's Orchestras of the Nation series (Saturdays, 3:00 to 4:00 P.M., EST). Edward Weeks, editor of The Atlantic Monthly and chairman of the Peabody advisory board, made the presentation to Niles Trammell, president of NBC, at the Radio Executives Club luncheon at the Hotel Roosevelt here.

Orchestras of the Nation, now in its fourth season, has presented 19 symphony orchestras from all parts of the United States. The series provides opportunity for community symphony orchestras to be heard by coast-to-coast audiences. Considerable new music has been performed on these programs. Notable radio premieres that have attracted widespread attention include works by Paul Hindemith, Richard Strauss, Lukas Foss and John Powell.

The series is supervised from New York by Ernest La Prade, NBC's director of music research. Scripts are written by David Hall, noted musicologist.

Leventritt Contest Announced

The Edgar M. Leventritt Foundation, Inc., founded in memory of the late Edgar M. Leventritt, New York lawyer and music lover, announces its eighth annual competition to select an outstanding young artist for an ap-

Niles Trammell (center) receives the Peabody Award for NBC's Orchestras of the Nation series from John E. Drewry, Dean of the School of Journalism of the University of Georgia. At left is Edward Weeks, editor of the Atlantic Monthly



pearance with the New York Philharmonic-Symphony.

This year's competition will be open to pianists only and will take place in New York City at the beginning of October, 1947.

Applicants must be a resident of the United States or Canada of not less than 17 and not more than 25 years of age at the time the application is filed. No veteran will be considered ineligible under this rule if, after deducting from his age the time spent in active military service, he would not be more than 25 years of age. Further information may be obtained by writing to the Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York 4, N. Y.

Toscanini Ends His NBC Season

Svanholm and Bampton Sing
in Excerpt from Walküre—
Parsifal Music Heard

Celebrating Easter Sunday with proper devotion, Arturo Toscanini concluded his current tenure with the NBC Symphony by a performance unrivaled hereabouts for intensity of feeling and loftiness of spirit. These qualities emanated almost as a living entity from the Parsifal Prelude and Good Friday music, which, despite some introductory technical raggedness, contained unforgettable moments.

Equally stimulating but more worldly, as befits the character of the music and the drama, the third scene from Act I of Die Walküre followed, with Rose Bampton and Set Svanholm as soloists. With fervor and great beauty of tone, the soprano sang Sieglinde's moving music, and her artistic conception of the role was satisfying, though sheer volume was often less than one could have wished. Mr. Svanholm sang flawlessly, with deep expressiveness and exciting outpouring of tone. Both singers were under the conductor's spell and followed his imperious direction with sensitiveness and skill. Applause at the end was deafening and Mr. Toscanini took several bows, making the orchestra rise and share the adulation with the soloists.

Baltimore Hears Three Orchestras

National Symphony, Philadelphia and Baltimore Groups
Present Concerts

BALTIMORE.—The National Symphony under Hans Kindler's direction gave a request program, March 11, which delighted the audience. Because of illness Mr. Kindler could not conduct the closing concert of the series, April 1. The audience accorded Howard Mitchell, the associate conductor, a warm welcome, observing his command of the orchestra and his refined

artistry. He conducted the Menotti piano Concerto, in which the solo part was sparkingly played by Rudolf Firkušny. A scintillating score, Hop-Frog by Hans Kindler was refreshing. The work received its first performance anywhere and judging by its reception doubtless will become serviceable material.

The Philadelphia Orchestra, Eugene Ormandy, conductor, closed its local series at the Lyric, March 26. The program had as novelty, Kent Kennan's Andante for Oboe and Orchestra, the solo part aptly played by John de Lancie. The Hindemith ballet Suite, Saint Francis, closed the program with orchestral opulence.

The Baltimore Symphony, Reginald Stewart, conductor, terminated its current season March 19 before a capacity audience with a program of Russian music. This final concert disclosed the artistic development of the orchestra, as the applause of the huge audience indicated.

A summary of the orchestra's activity for the season besides the many local concerts includes three tours to leading cities as far as Canada, several radio broadcasts and the educational series of Young People's Concerts. Mr. Stewart served as guest artist with the Houston, Texas, Symphony, March 29, gaining critical commendation for his spirited interpretations.

FRANZ BORNSEHEIN

Dial Points . . .

American Dances for Chamber Orchestra by Arthur Kreutz are slated for ABC's Saturday Concert, conducted by Thomas Scherman on May 3 (5 to 6 p.m., EDT). The work, still in manuscript form, is made up of three dances in "swing" idiom and symphonic style. . . . Two seldom heard compositions for organ, Ceremonial Music for Organ and Two Trumpets by Purcell and Hindemith's Concerto for Organ and Chamber Orchestra are to be presented on Invitation to Music on April 30 (11:30 to 12:00 midnight, CBS) with E. Power Biggs as soloist. Arthur Fiedler will conduct the orchestra.

The premiere performance of Alec Templeton's One More Waltz was given on the Family Hour (CBS, 5:00 to 5:30 p.m., EST) on April 20. It was sung by Risö Stevens. The song was taken from a still uncompleted larger work of the piano satirist. . . . The first performance of a new radio version of Howard Hanson's opera, Merry Mount, is scheduled for a hearing on Orchestras of the Nation (NBC, 3:00 to 4:00 p.m., EDT) on May 3. The Rochester-Eastman Symphony, the Eastman School Chorus and soloists are to be under the direction of the composer.



Early spring soloists to appear on the Telephone Hour (NBC, 9:00 to 9:30 p.m., EDT) include Lily Pons on May 5, Robert Casadesu on May 12, Ferruccio Tagliavini in an operatic program on May 19, Blanche Thebom in still another operatic program on May 26 and Ezio Pinza on June 2.

ABC's Piano Playhouse (Saturdays, 11:30 to 12 noon, EDT) schedules Johnny Guarnieri, pianist, for its featured guest spot on May 3. Also on the program will be Ines Carillo and Milton Cross, commentator. . . . CBS recently presented Minuetta Borek's prize winning work, Ballet Sonatina, over its coast to coast network with the composer at the piano.

Windingstad Leaves

Dutchess County Orchestra

Ole Windingstad, who has been conductor for two years of the Dutchess County Philharmonic-Symphony, is no longer associated with that organization according to a recent announcement.

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Baritone

RECITALS

(Continued from page 12)

program (in true Busoni style) for his debut. It consisted of Beethoven's Sonata, Op. 106 (the Hammerklavier Sonata); both books of Brahms'

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JOANNA GRAUDAN**

Paganini Variations; a Nocturne, two Waltzes, an Etude and a Scherzo by Chopin; and Liszt's Reminiscences de Don Juan. It was in the Brahms Paganini Variations that the pianist came into his own. He played them diabolically, at tremendous speed and in the grand manner. Details were not always clear, and overpedalling blurred many passages, but nonetheless this was an impressive exhibition of virtuosity. The fugue of the Hammerklavier was obscured by excessive speed and use of the pedal, but Mr. Sirota obviously grasped the structural intricacies of the movement. One always had the impression of a high musical intelligence in his playing. In the Chopin group his performances were less strenuous. A less ambitious program would have been far better as an introduction to a new public. Mr. Sirota was cordially applauded. S.

George Neikrug, Cellist, April 1

George Neikrug, first cellist of the Baltimore Symphony, was heard in recital at Town Hall after an interval of nine years, part of that period having been spent in the service. The occasion was noteworthy both for the quality of the performances offered and for the unusual character of the program. It opened with a Largo Mesto by Carl Philip Emanuel Bach and what was presumably a first performance here of a Sonata in D by W. A. Mozart II, a son of the great Wolfgang Amadeus Mozart, which proved to be a fairly characteristic example of the music of its period without enough musical significance to excite wonder as to why it has been neglected heretofore.

There was also a first performance of a lyrically attractive lament by Esther Williamson, but before it came the real meat of the program had been provided by Kodaly's Sonata in B Minor for cello unaccompanied and the Brahms Sonata in F for cello and piano. Mr. Neikrug's warm cello tone, sensitive musical feeling and vital temperamental urge found an especially congenial vehicle in the long and exacting Kodaly sonata of a distinctive romantic style, a work written some 30 years ago. The Brahms sonata, if perhaps less peculiarly suited to his musical make-up, received, none the less, a devoutly conceived reading, in the projection of which Harold Bogin, the accompanist of the evening, was a sympathetic collaborator. The closing group included Paganini's Caprice in E Flat, Ravel's Kaddish and Bazzini's Ronde des Lutins. C.

Thaddeus Kozuch, Pianist, April 5

Thaddeus Kozuch, a young pianist from Chicago, gave his first New York recital at Town Hall, presenting a program that began with three Scarlatti sonatas and Haydn's Sonata in D and featured the Paganini-Brahms Variations as the major work. Liszt's Funérailles and pieces by Chopin, Szymanowski and Debussy followed before the concluding Sonata by the recitalist.

Agile fingers and a bright tonal clarity were outstanding elements in the pianistic equipment revealed by the newcomer, who was heard to best advantage in the numbers that required a more reflective musical responsiveness, which, however, were rather in a minority. Hardness of tone marred his playing of the formidable Brahms variations, which also showed a lack of sufficiently imaginative grasp. That he possesses pronounced talent was obvious but it was also evident that he is in need of much intensive schooling. C.

Myrtle Gauntlett Phillips, Soprano, April 6

Myrtle Gauntlett Phillips, Negro soprano, was heard in recital in the Town Hall and displayed a voice that is an agreeable one, well placed and used with taste and discretion. Mrs. Phillips is obviously an excellent musician. Her singing of Mozart's



Monte Nelson

George Neikrug

Deh Vieni from The Marriage of Figaro was in excellent classical style and her more modern numbers such as Bizet's Ouvre ton Coeur (which must have been sung 500 times this season!) was good. There were also songs by Peri, Pasquini, Schubert, Clough - Leighter, MacGimsey and others. Penelope Johnson played obligatos in two numbers and the singer's husband, Arthur A. Phillips proved an unusually fine accompanist throughout. D.

Monte Nelson, Pianist, April 7

For his first New York recital, at Town Hall, Monte Nelson, a young pianist from Boston, chose a program consisting of a Bach fugue in A Minor, Schumann's Symphonic Etudes, the now apparently inevitable Seventh Sonata by Prokofieff, a Chopin group and Liszt's Rhapsody No. 2. Of these the Prokofieff work proved, in the first and last movements at any rate, to be the material best suited to his present approach to the keyboard, although there were moments in the other compositions when a good singing tone was effectively employed. A superabundance of physical energy may be refreshing so long as it is properly harnessed but when it leads to capricious treatment of the fundamental musical elements of the text and to technical obscurity it is dangerous to regard it as temperamental fire not subject to control. A keen understanding of essential style, tone production that does not resort to forcing and discriminating skill in the use of the pedal are basic needs of this young pianist at this stage. C.

Nicholas Farley, Tenor, April 6

Nicholas Farley, whose singing is not unfamiliar in New York, gave a recital in the Town Hall on the afternoon of April 6. Kennedy Freeman was the accompanist. While leaning towards the over-sweet both in his choice of songs and in his way of singing them, Mr. Farley received vociferous applause. He began with Haydn's quaint setting of the lines from Twelfth Night and went on through Balfe, a group by British composers, M'Appari from Martha and a group of traditional Irish tunes. The final group was by Foster, two arrangements by Guion and Burleigh and, as a closing nugget, that relic of the Gay Nineties, Adams' The Holy City! N.

Zino Francescatti, Violinist, April 8

Good taste, smoothness, delicacy, refinement of style—these and other terms of the sort are what come to mind in considering the recital Zino Francescatti gave before a big audience at Carnegie Hall. The violinist was both technically and musically at the height of his distinguished form and fully merited the applause which rewarded his efforts. The only thing missing was a larger quantity of good music. As it was, the program proved to be fairly insubstantial.

Fauré's beautiful Sonata in A major (with Arthur Balsam supplying tasteful collaboration at the piano) and the Bach Chaconne furnished the only ponderable matter of the evening. The rest of the bill was devoted to Ravel's lightwaisted Berceuse on the name

(Continued on page 24)

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VARNAY

WATSON

City Center Opera

(Continued from page 13)

Garnell was Roucher, Allen Stewart the Abbé, Edward Dunning, Fouquier Tinville, Nathaniel Sprinzena, the Incroyable. Y.

Having triumphed with Ariadne auf Naxos last year, the New York City Opera decided to essay Strauss' Salome this season, offering the first performance on April 16 before a large and eager audience. The score used was a greatly reduced version, said to have been made by the composer himself for a performance in Dresden with a lyric soprano in the title role. Once again Laszlo Halasz conducted, Leopold Sachse was the stage director and H. A. Condell the scenic designer.

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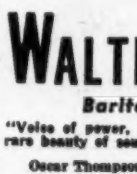
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PENNARIO ENDS BOONE CIVIC SERIES

Leonard Pennario (at the piano), after his recital in the Boone, Iowa, first Civic Music Series. Association officers with him are, left to right: D. Paul Davis, president; Mrs. Herbert Fitzgerald, Mrs. Earl Senzholz and Fred Bennett. The Boone Association is making plans for its second Civic Music Campaign for next fall

Unfortunately, it must be said that neither in the pit nor on the stage did this Salome achieve the distinction of the earlier production.

The lurid colors and savage sweep of the climaxes call for a greater body of string tone and of brass than this reduced orchestra affords, and the score sounds as if it had been merely thinned out instead of rewritten. Nor did the stage action successfully convey the oriental lavishness and feverish eroticism evoked both by Wilde's play and Strauss' music. Everyone worked with a will, and there was much to commend in the performance but there were lapses both of taste and of musical judgment.

Brenda Lewis, who was heard in the title role, has a good voice. When she was not forcing it unmercifully in a role unsuited both to her vocal and dramatic abilities, it had an appealing color and freshness. Musically, she obviously had studied the part carefully, though by the time she reached the great passage, Dein Leib war wie ein Elfenbeinsäule, she was practically exhausted. But her Dance of the Seven Veils was more evocative of certain theatres farther downtown (and now unhappily closed) than it was of the sinuous and voluptuous daughter of Herodias. During much of the terrifying scene with the head, she held it in front of her as if it were a basket of fruit. But it would be unfair to overemphasize these dramatic ineptitudes, for Miss Lewis is a good musician.

Jagel Sings Herod

Frederick Jagel made his debut with the company as Herod, a role in which he has been heard many times at the Metropolitan. His familiarity with the music gave a note of stability to the performance. Terese Gerson as Herodias screamed, rather than sang, most of her part and she was unfortunately costumed. But she did give the character the requisite coldness and venomous hate. A striking figure was the Jochanaan of Ralph Herbert, whose voice is amply sonorous for Strauss' rather unctuous phrases without forcing. William Horne was a satisfactory Narraboth and Rosalind Nadell sang the role of the Page. For once, the quintet of the Jews had some shape and ironic flavor, though Mr. Halasz and his singers will doubtless do better with it at later performances. Desire Ligeti and Lawrence Harwood as the Nazarenes were more than stock stage figures. The orchestra played with might and main, but the fact remains that Salome demands a lavish stage, plentiful illusion, big voices and

distinguished acting. It is the most virtuosic of operas, as spectacle and drama, and simply will not "reduce." R. S.

Opera Ensemble In Kansas City

KANSAS CITY, Mo.—The Metropolitan Opera Artists Ensemble, Jarmila Novotna, soprano; Herta Glaz, contralto; Jacques Gerard, tenor, substituting for Raoul Jobin who was indisposed and Martial Singher, baritone, sang a program of operatic excerpts in Music Hall on Feb. 10, on the Town Hall series.

Paula Lenchner, soprano of New York, was guest artist on a recent Philharmonic Pop concert in Music Hall, Efrem Kurtz conducting.

Leonard Warren, bass-baritone of the Metropolitan Opera Company, was heard in Music Hall on Jan. 21; Rosario and Antonio, popular dance team, were presented on the Town Hall series on Jan. 27, and the Conservatory of Kansas City sponsored the debut recital of their new faculty member, Russell D. Hollinger, tenor, on Jan. 24.

Muriel Rahn, Negro soprano, formerly of the Carmen Jones company, was heard in a program of miscellaneous compositions in Music Hall, on Feb. 10.

The duo-piano team, Whittemore and Lowe, won many friends when they were heard here for the first time, on the Seufert Concert series recently in Music Hall. B. L.

Carmen Concludes New Orleans Season

NEW ORLEANS.—Capacity audiences cheered the two gripping and colorful performances of Carmen which brought the local opera season to a close. Auditors were enthusiastic in their praise of the impassioned portrayal of the title role by Winifred Heidt and the Don Jose of Raoul Jobin. James Pease, possessor of a well-schooled baritone, was the Escamillo; Laura Castellano was well received as Micaela; John Lawler was satisfactory as Zuniga. Others in the cast were Kelly Rand, Arthur Arney, George Blackwell, Lorraine Newsham, Gertrude di Martino. The ballet arranged by Leilia Haller with Royez Fernandez and Adele Aron as solo dancers, won a prolonged and deserved ovation. Walter Herbert conducted. Armando Agnini staged the performances lavishly.

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Noel Strass, N. Y. Times,
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League Commissions Riegger Composition

The League of Composers has announced that Wallingford Riegger has been chosen to write a work for violin and piano in observance of the next



Wallingford Riegger

season's 25th anniversary of the League. The commission was made possible through the Edward B. Marks Music Company, which will also publish the work.

This marks the first of several commissions that are being planned in connection with the League's anniversary. A great many of the 77 works commissioned by the League of Composers in the past will also be performed in the course of next season's activities throughout the country.

Mr. Riegger is known chiefly as an exponent of atonalism, although he has also written works of a more conservative nature, Second Symphony, Funeral March, Passacaglia and Fugue. His atonal Dichotomy, showing a modified use of the twelve-tone system, was successfully performed at the last Yaddo Festival and in Rochester on March 30, 1947.

Mr. Riegger is honorary president of the Metropolitan Music School of this city and is on the teaching staff of the Brooklyn Conservatory.

A Correction

At the request of Frances Stowe, voice coach and accompanist, a cor-

rection is made on a story which was printed in a recent issue of MUSICAL AMERICA. The story stated that Jeanne Griffith, Marilyn Delaney, Lucille Lewis, Ellen Alberni, Arthur Ulise, Eugenie Buchanan, Thomas Glennon and Clifford Woodbury who have appeared in a series of concerts in the recital hall of the Barbizon-Plaza are voice pupils of Miss Stowe. Miss Stowe informs this publication that the above named singers are not pupils of hers but coach with her. Miss Stowe provided the accompaniments for their appearances.

Los Angeles Men Return from Tour

Frisina Appears as Soloist — Richard Lert Presents New Works

LOS ANGELES.—Alfred Wallenstein, musical director of the Los Angeles Philharmonic, returned on March 27 to the Philharmonic Auditorium, after a successful up-state tour. His program began with a tired performance of Schubert's Symphony No. 7. The orchestra gave an excellent account, however, of Milhaud's Suite Provençal, and accompanied Witold Malcuzyński in a moving and emotional rendition of the Chopin Concerto No. 2 in F Minor.

Concert master David Frisina was presented to Philharmonic audiences on April 10 and 11 in the Sibelius Concerto. He is a skillful performer, with more than average ability as a soloist. Ernest Toch's Music for Orchestra and Baritone was performed at this concert with Paul Keast as soloist. It is a beautiful work, com-

missioned by the late Joseph Haft, in memory of his wife. The concert began with the Haydn Symphony in D Major, and closed with Tchaikovsky's Romeo and Juliet.

Richard Lert, conductor of the Pasadena Orchestra, presented his group in new works by Albert Harris and Bjarny Brustad, with excerpts from Wagner's Parsifal, Mendelssohn's Midsummernight's Dream, and the Strauss Overture to Fledermaus March 30th. Nine-year-old Doris Pridonoff gave a brilliant account of the Mozart A Major Concerto for Piano. She is a talented native-daughter who will be heard from.

The winter season of the Philharmonic Orchestra series was enlivened by a tour and exchange-concerts with the San Francisco Symphony, March 20 and 21 in the Philharmonic Auditorium. Pierre Monteux conducted a characteristic program: the Bach-Respighi Passacaglia and Fugue in C Minor; Messiaen — The Ascension, Four Symphonic Meditations; Ravel's Daphnis and Chloe Suite No. 2; and Brahms' First Symphony.

Alfred Wallenstein conducted the last pair before the tour up-state on March 13-14. The Hary Janos Suite by Kodaly, and Samuel Barber's Concerto for Cello, with Raya Garbousova as soloist, were arresting performances.

The Music Guild Chamber-Players, under Otto Klemperer, appeared March 12 in the Philharmonic Auditorium. The program included: Mozart's Serenata Notturmo in D Major, Eine Kleine Nachtmusik and Haydn's Farewell Symphony.

Evenings on the Roof, winter concerts, closed with a notable program in Ebell Theatre March 17, with Paul Creston's Suite for Viola and a new septet by Toldi. Jose Brandao of Brazil bade farewell to Southern California with a unique program of music by Villa-Lobos and himself, in Bovard Auditorium, University of Southern California, March 14. The American Operatic Laboratory, Vladimir Rosing, artistic director, gave two performances with two casts, March 10 and 11 in John Burrows Junior High School. The opera was La Bohème. ISABEL MORSE JONES

Soprano Gives Quaker City Recital

PHILADELPHIA.—Margaret Keiser, lyric soprano, gave a thoroughly enjoyable recital in the Ethical Culture Society auditorium on March 21. Her voice proved to be particularly effective in the upper register and she used it with taste and intelligence at all times.

Miss Keiser's program comprised Max Bruch's Ave Maria, from Das Feuerkreuz a Hugo Wolf group, a French group and contemporary English songs. The soprano also appeared as one of the soloists in Verdi's requiem presented at the Academy of Music on April 21. James Allan Dash was conductor and the other soloists were Nan Merriman, David Lloyd and Nicola Moscona.

Rhode Island Philharmonic Announces New Contest

A new contest for young musicians, the winner to be presented as soloist for a series of performances with the Rhode Island Philharmonic, has been announced. Auditions will be held at Providence on May 17 and are open to state winners of the Young Artists' Competition of the National Federation of Music Clubs in the New England area. Both instrumentalists and vocalists are eligible, but contestants must live or study in New England. The contests will be held every two years. In addition to a contract as soloist for a regular concert series, the winner will also receive a prize of \$50 plus travelling expenses to and from Providence.

Organist Presents Harvard Recital

E. Power Biggs, organist, was presented in concert on April 18 at the Germanic Museum, Harvard University, under the auspices of Mrs. Elizabeth Sprague Coolidge. Mr. Biggs, assisted by Phillip Kaplan, flutist, Louis Speyer, oboist, Emil Kornsand, violist, and Raymond Allard, bassoonist, presented in its entirety Johann Sebastian Bach's great contrapuntal work, The Art of Fugue.

Pinza Sings for Harrisburg Wednesday Civic Club

Ezio Pinza, appearing under the sponsorship of the Wednesday Club Civic Music group, charmed a capacity audience at the Forum on March 12. Mr. Pinza's three groups of arias, sung mostly in Italian, were followed by many encores. D. McC.

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School Observes 80th Anniversary

Boston String Quartet Gives Concert — Tenor Makes Debut

BOSTON.—The New England Conservatory has briefly observed the 80th anniversary of its founding with a brace of concerts in Jordan Hall. The first featured the Boston String Quartet in what will probably be its last appearance. Because of increased pressure of other work upon its members, it is likely that the group will soon disband. The program included the B Flat Quartet (K. 458) of Mozart; the same composer's delectable woodwind Quintet in E Major (K. 452), and the G Major Quintet, Op. 3, of Brahms. The next night Malcolm H. Holmes, dean, and Wallace Goodrich, director-emeritus, conducted the student orchestra in a Mozart-Debussy-Fauré program.

Mihail Kusevitsky, tenor, made his Boston debut at Symphony Hall before a fair-sized audience. His voice is not big, but of agreeable quality. His style in operatic arias is strongly Italianate, even in music from Halevy's *La Juive*.

The new Bach Circle of Boston has given what it describes as its first annual Festival, beginning with a performance of the Catechism played from memory by Richard Ellsasser at the organ of the Church of the Advent. Next night came a lecture, "Meet Mr. Bach," by Karl Geiringer, and harpsichord pieces played by Ralph Kirkpatrick. The final program was a varied selection of vocal and instrumental music, including the Magnificat. Mr. Ellsasser, an enterprising and scholarly young musician, is the guiding spirit of the Circle.

Other musical activities have been plentiful if not distinguished. Names that have appeared on local programs include Ruth Gevalt, soprano; Nancy Loring, mezzo-contralto; the Stradivarius Quartet, and Raymond Havens,

Conducts Last Concert at Museum of Art



David Mannes conducting the last of his series of free concerts in the Tapestry Hall of the Metropolitan Museum of Art

FOR the last time, David Mannes led his 65-piece symphony orchestra on April 13 in the Tapestry Hall of the Metropolitan Museum of Art. The concert was the last in the season's schedule of four, the previous concerts having been given on March 23 and 30 and April 6. The final concert was attended by an audience of 7,000 and completed Mr. Mannes' 30th year as conductor of these concerts. This year, as for the past three decades, the series was financed by New York philanthropist John D. Rockefeller, Jr., John A. Roebling, the Juilliard Musical Foundation and an anonymous donor.

The program on April 13 included Beethoven's Eighth Symphony, Smetana's *Die Moldau*, and shorter works by Ravel, Wolf-Ferrari, Sibelius and

Debussy. The occasion was also marked by the unveiling of a bronze portrait head of Mr. Mannes, the work of Joy Buba, in the Great Hall facing the entrance.

Mr. Mannes had submitted his resignation the week prior to the concert to Francis Henry Taylor, director of the Museum, who accepted it with reluctance. "My job is done," said the 81-year-old conductor and violinist. "It's been a great joy and I shall miss the people. I think I've made a tremendous number of friends." As his final selection, Mr. Mannes played a Johann Strauss waltz on one of the Museum's Stradivarius violins, all of which were warmly received.

It is estimated that Mr. Mannes' concerts, since 1918, have been heard by more than 1,500,000 persons.

pianist. The Cecilia Society gave an admirable if sparsely attended concert at Symphony Hall, Arthur Howes conducting, and there have been concerts by the Boston Society of Early Music and the People's Choral Union. Wheeler Beckett finished another season of Youth Concerts by members of the Boston Symphony with a condensed concert performance of Saint-Saëns' *Samson and Delilah*. The soloists were Dorothy Cornish, contralto, and Wesley Copplestone, tenor.

CYRUS DURGIN

A Correction

The Wolffsohn Bureau is a division of Columbia Concerts Corporation and Walter Preston is director. It is not defunct, as was erroneously stated in *MUSICAL AMERICA* for March 25.

New Friends Plans 1947-48 Season

The works of four composers, covering a time span from Bach to Hindemith, will form the programs of the New Friends of Music at Town Hall in 1947-1948, according to Ira A. Hirschmann, president. The chamber music of Beethoven will be the cornerstone of programs for the 12th season. All of Beethoven's string quartets will be performed.

In commemoration of the centennial of the death of Mendelssohn, on Nov. 4, 1847, his chamber music will be performed, also some of his less frequently heard *Lieder*. Bach's music also will be continued. Choral works, chamber music and songs by Paul Hindemith will be included.

Among the ensembles which will take part in the concerts will be the Budapest, Gordon, Griller, Guilet and Paganini Quartets, and the Albeneri and Busch Serkin Trios. Other artists who will participate in the series will

be Adolf Busch, Hermann Busch, Harry Davis, Nikolai and Joanna Graudan, M. Horszowski, Lotte Lehmann, Ray Lev, K. U. Schnabel, Joseph Schuster, Rudolf Serkin, Joseph Szigeti, and Emanuel Vardi.

Boston Welcomes Visiting Group

San Francisco Orchestra Impresses Favorably— Firkusny Plays

BOSTON.—This town was one of those happily included on the tour of the San Francisco Symphony. Pierre Monteux is an old friend hereabouts, having immediately preceded Serge Koussevitzky as conductor of the Boston Symphony. Accordingly, it was a pleasure to hear in Symphony Hall this Western orchestra, whose reputation in the form of recordings was already established here.

The San Francisco organization is a very fine orchestra, sensitive and agile, with a light, thin tone. Mr. Monteux's calm musicianship was eloquently displayed in the Bach-Respihi *Passacaglia* in C Minor, Messaien's *L'Ascension* (new to Boston), Strauss' *Death and Transfiguration*, and the First Symphony of Brahms. Mr. Monteux and his colleagues should take pride in the extremely cordial welcome they received.

Perhaps because he is busy preparing a pension fund performance of the Brahms Requiem, Serge Koussevitzky has given us no new music lately, adhering to familiar items more or less constant in the repertory. These have been the Bach Suite in D Major, No. 3; Strauss' *Thus Spake Zarathustra*, the Fourth Symphony of

Tchaikovsky, the Seventh Symphony of Beethoven and the D Minor Piano Concerto of Brahms. In this last we had that decidedly impressive musician, Rudolf Firkusny, as soloist.

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RECITALS

(Continued from page 20)

Fauré and his giddy show-piece, Tzigane; Stravinsky's Duo Concertant and three Kreisler lollipops, the unaccompanied Scherzo-Caprice, Tambourin Chinois and Caprice Viennois. At the close of the regular program the violinist was obliged to add several encores.

Before the second half of the recital it was announced from the stage that Mr. Francescatti was donating his receipts of the evening to the Musicians' Emergency Fund. The charity had benefited earlier in the season through the generosity of Fritz Kreisler, at which statement the audience warmly applauded Mr. Kreisler, who bowed his acknowledgements from a box.

Carmen Congdon, Contralto, April 7

Carmen Congdon, contralto, gave her first New York recital in the Times Hall on April 7, with Arpad Sandor as accompanist. Beginning with Bach's *Murmur Not, O My Soul*, Miss Congdon disclosed a voice of fine quality and considerable variety of color. The Bach was followed by Handel's *Lusinghe piu Care* from *Alessandro*. The second group was chosen from less familiar songs of Schumann and Brahms, all well given especially Schumann's *Schöne Wiege meiner Leiden*. Songs by Paladilhe, Chausson, Glière and Mussorgsky followed, all of which were intelligently projected, and a final group by Kramer, Warren, Franco, a first performance, Vaughan-Williams and Klemm. Miss Congdon created a good impression by her obvious sincerity and by her musicianship as well as an interesting personality.

Eudice Shapiro, Violinist, April 9

Violin playing that showed uncompromising devotion to the highest standards in all matters relating to technical finesse, purity of intonation, the artistic treatment of phrases, basic taste and reverence for the composer's intentions was offered by Eudice Shapiro at her recital at Town Hall. She had an able collaborator at the piano in Vladimir Sokoloff. It was an eloquent demonstration that in her steadily expanding growth this gifted young American artist is amply fulfilling the rich promise of her first seasons. If the opening Sonata in A Minor, Op. 105, by Schumann was marked by a measure of emotional constraint the subsequent Reger Preludium and Fugue, Op. 117, No. 7, for violin alone and Beethoven's Kreutzer Sonata received expansive performances enkindled by authoritative understanding of the style of the compositions.

A first New York performance was given of Milhaud's set of *Danses de Jacaremirim*, three pieces of Latin-American complexion, listed as a Samba, a Tanguinho and a Chozinho, which, despite Miss Shapiro's expert treatment of them seemed pretty inconsequential as compared with other music that has come from the same composer. Three Preludes by Frederick Jacobi included a Lento non troppo of insinuating poetic mood, which was beautifully projected, and later came an Air and Rondo by Paul Creston, with the Saint-Saëns-Ysaye Valse Caprice as the closing number. The audience was gratifyingly responsive throughout.

Elizabeth Davis, Soprano, April 10

Elizabeth Davis, soprano, has given a recital in the Town Hall, with Paul Ulanovsky at the piano. Miss Davis displayed a pleasant voice under fair control and she sang with both musicianship and intelligence. Some of her best work was done in the songs in

quieter mood such as Handel's *Care Selve* which had an excellent performance. There was also good tone displayed in Paradies' *Quel Ruscelletto*, Mahler's charming *Ich Atmet einen Lindenduft* and two groups of songs in English by Spohr, Brown, Dunn Salter, Bauer and others.

Martin Kainz, Tenor, April 11

Martin Kainz, tenor, with whom singing is, apparently, an avocation, he being a painter by profession, gave a recital in the Times Hall assisted by Irene Koscinski, soprano, and with Ida Hartman at the piano. The program, mostly German, was what in that agreeable language is known as *gemischtes Obst* as it included such fruits of delight as Bolm's *Calm* as the Night and excerpts from such diverse operas as *Tosca*, *The Pearl Fishers*, *Carmen*, *Die Meistersinger*, *Boccaccio*, Strauss' *A Night in Venice*, *La Traviata* and *The Bird Catcher*. There was an occasional song such as Mendelssohn's *On Wings of Song*, Gehl's *For You Alone* and others more or less familiar.

Mr. Kainz disclosed a real tenor voice, well produced for the most part and he sang with spirit. Miss Koscinski did equally well and both artists were rewarded with much applause.

Recitals in Miniature, April 12

Twelve young artists appeared in Town Hall in a competition called *Recitals in Miniature*. The group included the winners in an elimination contest in the Carnegie Chamber Hall last October, and from the 12 three were selected to give a joint recital in Town Hall next season. Those who appeared are Kristina Zwick, dramatic soprano; Edgar Thompson, bass baritone; Anita Weinberg, pianist; Virginia Bisant, mezzo soprano; Norman Atkins, baritone; Evelyn Paul, lyric soprano; Rosa Sandra, dramatic soprano; Lila Honig, contralto; Donald Blackey, tenor; Rose Palmer, lyric soprano; Lou Apparetti, accordionist, and William Aubin, baritone.

The three winners are William Aubin, Rosa Sandra and Norman Atkins, the first of whom was selected by the official judges and the other two by audience balloting. The performers were presented by the Margaret Walters Talent Registry, a non-profit organization formed to assist young singers and musicians who have not yet made a formal debut.

Early Music Group, April 13

The Early Music Concert Group of which Sylvia Marlowe, harpsichordist, is the moving spirit, has given its third and last concert of the season in the Carnegie Chamber Music Hall. Others in the group were Julius Baker, flute; Mitchell Miller, oboe; and Alfred Zighera, viola da gamba. A Trio Sonata by Bach was the first work given and there were sonatas by Handel and Bach for harpsichord with viola da gamba, flute and oboe, each. Miss Marlowe played a suite by Couperin and the afternoon closed with a Trio Sonata by Leclair. As at the organization's previous concerts, there was a large audience which was loud in its approval.

Davis Shuman, Trombonist, April 13

Davis Shuman, trombonist, gave an afternoon recital in the Town Hall assisted by a small string ensemble, Mischa Mischakoff, violinist, and Leonid Hambro, pianist. The program included Beethoven's Sonata in F and the Brahms Trio in E Flat, in both cases the trombone replacing the original French horn. There were also new pieces, a Divertimento for trombone and string ensemble by John Duncan, a Sonata by Sam Raphling and a Meditation by Frederick Jacobi and Hindemith's Sonata.

Mr. Shuman demonstrated that the

(Continued on page 28)

Obituary



Paul Kempf

Former Editor of Musical America Dies

Paul Kempf, associated with *MUSICAL AMERICA* from 1905 until 1920, and its managing editor from 1907, died in New York on April 19. He was 64 years old and had been in ill health for a number of years.

Mr. Kempf was born in Newark, N. J., and was graduated from the University of Pennsylvania with the degree of Bachelor of Science. While there, he had been captain of the gymnasium team and also had his first newspaper experience as a reporter on Philadelphia papers. He was a star amateur athlete and a specialist on the flying rings, a winner of inter-collegiate and AAU titles. He also won the Pan-American title at the Buffalo Exposition in 1901.

On leaving Philadelphia, he became assistant managing editor of the *Newark Daily Advertiser* and later joined the staff of the *Newark Evening News*. This position he left to join the staff of *MUSICAL AMERICA*, which had just been re-organized, and two years later, became its managing editor. He remained with the paper until 1920, when he left to become a member of the managing staff of the San Carlo Opera with Fortune Gallo but two years later, bought the musical paper, *The Musician*, a magazine dedicated to the interests of music teaching. He also made lecture tours through the South. He sold the magazine in 1935 and had already joined the staff of the *New York Times* in 1930, at first having charge of society, obituaries and musical and theatrical news. He was later a member of the reserve news department.

Mr. Kempf was a member of Delta Epsilon fraternity, the Silurians, the Music Teachers Round Table and the National Publishers Association. He had served on former Mayor La Guardia's Committee of 100 on Municipal Art and also acted as judge on the Atwater Kent contests. He was married in 1907 to Estelle Wesley Drew. Mrs. Kempf and one son, Paul, Jr. survive him.

Celestina Boninsegna

Word has come from Italy of the death in Milan on Feb. 14, 1947, of Celestina Boninsegna, operatic soprano, who was a member of the Metropolitan forces during the Conried régime in 1906-1907. She was 70 years old. Mme. Boninsegna was born in Reggio-Emilia, Feb. 26, 1877, and at the age of 15, almost without training made a successful debut as Norina in *Don Pasquale*. She was sent to the

conservatory at Pesaro and subsequently appeared in opera throughout Italy. She was a member of the Boston Opera Company during its first season 1909-1910. She had created the leading soprano role in Mascagni's *Le Maschere* at La Scala in Milan when the work was sung simultaneously at six of Italy's prominent opera houses.

Anna Bahr-Mildenburg

Word has been received of the death in Austria on Feb. 2, of Anna Bahr-Mildenburg, a dramatic soprano of another generation, at the age of 74. She was born in Vienna, Nov. 29, 1872 and studied under Papir and Pollini. Her debut was effected at the Hamburg Stadttheater in 1905. A great success as Kundry at Bayreuth in 1897 established her as an important artist. Her English debut was as Isolde at Covent Garden in 1906. She joined the Vienna opera in 1908, and two years later sang Clytemnestra at Covent Garden under Beecham.

Mrs. John W. Noble

ALLENTOWN, PENNA.—Kathryn McGinley Noble, widow of John W. Noble, and herself a former concert and operatic soprano, died in hospital here on April 9, after a two-day illness. A native of Pleasantville, N. J., Mrs. Noble studied at the Phillips-Jenkins School of Music and Temple University. She had been a member of the Philadelphia Operatic Society and had sung with the Philadelphia Orchestra. She is survived by a daughter, Mary Elizabeth and a son, John W. Noble, Jr.

George D. Markham

ST. LOUIS.—George D. Markham, for many years vice-president of the St. Louis Symphony Society, died on March 12, at the age of 87. Mr. Markham was also affiliated with many other civic enterprises and was director of the bureau of music of the Louisiana Purchase Exposition in 1904.

August Kircher

SCARSDALE, N. Y.—August Kircher, tympanist in the orchestra of the Metropolitan opera from 1899 to 1925, died here on April 5 at the age of 86. Mr. Kircher was originally a violinist but switched to the kettledrums when he joined the New York Philharmonic in 1895. He retired in 1925.

THOMAS H. PERFIELD, husband of Effa Ellis Perfield, died in New York on March 30.

DMITRI RODKOWSKI, teacher of piano and violin, died at the French Hospital, New York, on April 7. A native of Tiflis, he had held government positions under the Tsarist regime. He came to America in 1922.

ELDON HOWELLS, pianist and teacher, of Columbus, Ohio, died recently of pneumonia. He was 47 years old and besides studying in this country, had been a pupil of Germaine Schnitzer and Isidor Phillip in Paris.

MRS. MAUDE HAZELTON, a teacher of music in Kansas City for many years, died there on Feb. 25. She had also been associate editor of *The Musical Leader*. She was born in California in 1876.

Grace Moore's Estate Left to Husband

The bulk of Grace Moore's \$500,000 estate will go to her husband, Valentin Parera, it was disclosed recently when the document was admitted in Probate Court by Judge Paul V. Cavanaugh in Newton, Conn. Miss Moore's other holdings including a farm in Newton and a villa in Mougins, France, also will go to her husband, while jewelry, furs and personal effects go to her mother, her sister and two sisters-in-law.

San Antonio Ends Symphony Season

Sayao Makes First Local Appearance — Tuesday Series Closes

SAN ANTONIO.—The three final subscription concerts of the season played in March by the San Antonio Symphony under Max Reiter vied with each other in interest and excellence of performance. A first hearing anywhere was the revised version of Gillis' Fifth Symphony. Bidu Sayao was enthusiastically received in her introductory appearance March 8, singing arias from Mozart, Verdi, Gounod, and a song group by Villa-Lobos, Obradors, and others. The orchestra played the overture to Rossini's La Cenerentola, pieces by Martucci, Paganini and Khatchaturian. Jascha Heifetz was soloist on March 15, playing Mozart's Concerto No. 5 in A Major and the Bizet-Waxman Carmen Fantasy. The orchestra gave maximum pleasure in a program from Couperin-Milhaud, Wagner, Kabalevsky and Richard Strauss. For the closing concert on March 22, Rudolf Serkin played the Schumann A Minor Concerto and a long list of solo numbers. Tchaikovsky's Fourth Symphony was played by the orchestra. The attendance for the season has been excellent.

At the final concert in the Pop Series two winners in the Search-for-Talent auditions appeared. Dorothy Kaliff played Cesar Franck's Symphonic Variations for Piano and Orchestra, and Ruth Bingaman Herman performed Tchaikovsky's Fantasy for Piano and Orchestra.

The Tuesday Musical Club's Artist Series closed with the presentation of Leon Fleisher on March 11 at San Pedro Playhouse. A brilliant performance was given of works by Bach, Brahms, Weber, Debussy and Chopin. Harold Bauer was presented in recital on March 24 by Trinity University in the University Auditorium. Mr. Bauer, who has conducted a master class at the university for several years, performed works by Bach, Brahms, Schumann, Franck, Rubinstein, Liszt and Paganini.

The Friends of Music concerts, sponsored by Mrs. James E. Devoe, presented Marian Anderson on March 3, the First Piano Quartet on March 16, and the San Francisco Symphony on March 24, concluding the series.

Dimitry Markevitch, cellist, accompanied by Harry Kondaks, appeared in recital in the University Auditorium on March 19, under the auspices of Trinity University. Mr. Markevitch presented works by Valentini, Saint-Saëns, Schumann, Chopin, Weber, Scriabin, and his own arrangements of pieces by Moscheles, Shostakovich, and Mussorgsky.

GENEVIEVE TUCKER

New Orleans Opera Offers Trovatore

Rowton Substitutes for Kurt Baum at One Performance

NEW ORLEANS.—Two more triumphs must be recorded for the New Orleans Opera House Association and its president, Hugh M. Wilkinson. Despite serious, last-minute handicaps, Mr. Wilkinson, nevertheless, steered two performances of Il Trovatore to emphatic success.

Kurt Baum and Stella Roman were taken ill. Miss Roman, however, appeared at both performances, and, by judiciously using her artistic resources, was highly impressive as Leonora. Mr. Baum, appearing only at the second performance the night following, was acclaimed for his virile impersonation of Manrico. His substitute on the first night was Eric Rowton who, arriving shortly before the rise of the curtain, gave a very satisfactory account of himself.

Enzo Mascherini, vibrant of voice and poised in acting, fulfilled the demands of the role of di Luna. The outstanding characterization of the two events, both vocally and histrionically, was the Azucena of Martha Larrimore. Valfrido Patacchi, versatile young bass, was a good Ferrando. The roles of Inez and Ruiz were well sung by Marietta Muhs and Kelley Rand, respectively. Walter Herbert vivified the fine, old score and deserves unlimited praise for the smoothness of both performances. Armando Agnini was the stage director.

Lionel Adams, president of the New Orleans Symphony Society, came in for his share of worry when Rudolf Serkin, booked to play the Fourth Beethoven Concerto, cancelled on short notice, because of illness. In Mr. Serkin's place Mr. Adams engaged

Eugene Istomin who performed the same Concerto with unequivocal success.

Edmund Kurtz, cellist, was well received as a recent soloist with the orchestra which, under Massimo Freccia, has been giving notable performances.

The usual capacity membership of the Philharmonic Society, Corinne Mayer, president, attended the concert of Jascha Heifetz. The famous violinist was admirably assisted by Emanuel Bay.

HARRY B. LOEB

Trenton Symphony Led By Sabatini

TRENTON, N. J.—Reorganized after several years' inactivity because of the war and again under the leadership of Guglielmo Sabatini as music director and conductor, the Trenton Symphony was scheduled to conclude its season of four concerts on April 22 in the War Memorial Building, with William Primrose, violinist, as soloist. The program announced included the Handel Concerto for viola and orchestra.



Guglielmo Sabatini

The eighty players under Mr. Sabatini opened their season on Jan. 14, with an orchestral program. The two succeeding concerts on Feb. 18 and March 18 presented Emmanuelina Pizzuto, pianist, in the Beethoven Concerto No. 1 and also Norman Carol, Philadelphia violinist, in Lalo's Symphonie Espagnole.

A large audience attended each concert with enthusiasm.

Rachmaninoff Fund Contest Prolonged

To clarify many requests that have arisen as a result of the prolongation of the piano contest sponsored by the Rachmaninoff Fund, Dr. Raymond Kendall, executive director of the Fund, has announced that the Philadelphia region, which produced this season's only two finalists, would again be represented in the 1947-48 auditions.

The second piano contest will be held in all of the Rachmaninoff Fund's seven regional centers: Boston, Philadelphia, Chicago, St. Louis, Cleveland, San Francisco and Dallas. Dr. Kendall pointed out that "next year's Philadelphia participants will have equal opportunity to become regional winners and participate in the national finals." The joint national finals for both contests will be held in the spring of 1948.

This season's only two finalists chosen from 59 contestants throughout the country are 18-year-old Gary Graffman and 23-year-old Ruth Geiger, who will be eligible to compete in the national finals without further regional auditions. The 1947-48 contest is being held as a result of the numerous requests received from pianists throughout the nation who wish an additional year for hard work and study. These second auditions also will permit those who withdrew or who did not enter this season's contest because of lack of preparation, an opportunity to compete before they are beyond the Fund's age limits.

Sept. 1, 1947, has been set as the deadline for applications for entry in the next season's contest. The age limit, starting at 17, has been extended so that pianists who have not reached their 27th birthday by that date may enter.

Eurydice Chorus Award Announced

PHILADELPHIA.—The Philadelphia Art Alliance has announced its 1947 Eurydice Chorus Award Contest with a prize of \$100 to go to the winner. The contest is designed to increase the repertoire of music composed for women's voices. Compositions may be either a cappella or with accompaniment or with or without incidental solos. Final deadline for submitting works is October 1, 1947. Complete rules of the contest may be obtained by addressing: Eurydice Chorus Award Committee, Katherine Wolff, chairman, c/o Philadelphia Art Alliance, 251 South 18 Street, Philadelphia 3, Pa. Judges are Randall Thompson, Vincent Persichetti and Constant Vauclain.

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Chicago and Philharmonic Ensembles Add to Events

ST. LOUIS.—The subscription season of the St. Louis Symphony closed on March 7 and 8 with a program in which both Vladimir Golschmann and the orchestra were at their peak in performance. It was outstandingly brilliant and at each performance there was a veritable ovation after the closing work.

Schubert's Rosamunde Overture opened the program, followed by a poetic reading of Schönberg's Verklärte Nacht, and a wholly captivating performance of Ravel's Rhapsodie Espagnole. Brahms' First Symphony, the concluding work, was compellingly played.

Claudio Arrau was the soloist at the 19th pair of concerts on March 1 and 2, in a performance of the Brahms Second Concerto for piano and orchestra. He was warmly received. Mr. Golschmann drew from the string section a sonority and warmth of tone

that shone radiantly forth in Marcello's Introduction, Aria and Presto, arranged by Ettore Bonelli. Prokofiev's Fifth Symphony received a highly polished and accurate reading.

The final Pop concert of the season on March 9 under the leadership of Harry Farbman, brought out a large crowd. The program was nicely balanced, including works by Wagner, Stravinsky, Rogers, Pierné, Sibelius and Tchaikovsky. Francis Jones, violinist, was heard in the Meditation from Thais.

The final attraction of the Civic Music League brought an overflow audience to the Kiel Opera House on March 11 to hear the Chicago Symphony with Désiré Defauw, conducting. The program was very interesting, containing the Overture to Smetana's The Bartered Bride, Beethoven's Seventh Alborado del Gracioso, Ravel; and Don Juan by Strauss. The large audience plainly showed its appreciation by sustained applause.

Stanley Chapple and his Philharmonic were in top form for the third concert of the season in Kiel Opera House on March 13. They seemed inspired and this was clearly reflected in the manner in which they handled one of the best programs ever given by this ensemble. It contained Weber's Oberon Overture; Symphony in G (Military) by Haydn; a first local performance of Pohjola's Daughter by Sibelius; Mother Goose Suite, Ravel, and Capriccio Espagnole by Rimsky-Korsakoff.

During the final two weeks of the St. Louis Symphony season, the orchestra, under Mr. Golschmann played four free concerts, sponsored jointly by the Symphony Society and the City of St. Louis, and five concerts for high school students, sponsored by the board of education.

HERBERT W. COST

Dallas Ends Season With Brahms Festival

DALLAS.—Four programs known as the Brahms Festival ended the season of the Dallas Symphony, under Antal Dorati, before large audiences on March 12, 15, 19 and 22 at Fair Park auditorium. Hepzibah Menuhin was soloist for the March 12 program in her first appearance in the United States since 1938.

On March 15, Albert Louis Gillespie, young Texas pianist, gave a splendid account of himself playing the Piano Concerto No. 1. Also noteworthy on this program were the Liebeslieder Waltzes, sung by the Dallas Symphony Singers and the Dallas Male Chorus.

On March 19, Werner Gebauer, concert master of the Dallas Symphony, and Sterling Hunkins, first cellist, played the Concerto for Violin and Violoncello in A Minor.

On March 22, the Symphony No. 4 opened the program, and was followed by the German Requiem, sung by Frances Yeend, soprano, and Julius Huehn, baritone, with the North Texas State College Choir. M.C.

Boosey and Hawkes

To Move to Long Island

Boosey and Hawkes, music publishers, announce the purchase of a building near Lynbrook, L. I., to house their general offices, instrument assembly and sales division, stockroom and shipping departments. A part of the executive offices will remain in New York together with the promotional department. Plans are now being made to commence operations from the new site on June 1. The building is located one block off the main road leading to Long Beach, adjacent to the Long Island Railroad station.

Conference Scheduled

On Protestant Church Music

The interdenominational Conference on Protestant Church Music will be held at Ft. Worth, Tex., from June 2 to June 6 in the First Methodist Church. The purpose of the conference will be to assist church musicians in planning and enriching the musical life of their congregations.

Dr. Clarence Dickinson, Director-Emeritus of the School of Sacred Music of Union Theological Seminary, New York City, and Mrs. Dickinson will head the faculty which will also include E. Clyde Whitlock, J. Campbell Wray, Albert S. Venting, W. Glen Darst, Robert R. Clarke and Mrs. Q'Zella Oliver Jeffus.

Musicians Club

Closes Present Season

The Musicians Club of New York, Frank La Forge, president, held its final dinner of the season at the Henry Hudson Hotel on April 15. It was followed by a musical program in which Dorothy Minty, violinist, and Robert Grooters, baritone, were the soloists. Miss Minty was cordially received in Handel's D Major Sonata, the Allegro from Lalo's Symphonie Espanole and other works by Dohnanyi and Bartok-Szekely. Arthur Lloyd was the accompanist. Mr. Grooters, with Ruth Grooters at the piano, scored in songs by Brahms, Strauss, Duparc and Fourdrain.

Musicale at Lotos Club

A farewell dinner and musicale was given by the Lotos Club on April 16 prior to its removal to its new quarters. Those heard on the interesting program arranged by William Thorne, chairman of the entertainment committee, were John Feeney, tenor, with Collins Smith, accompanist; Leon Barzin and the WQXR quintet; Nan Merriman, mezzo soprano, with Ralph Linsley, accompanist and Edwin Steffe, baritone, with Collins Smith at the piano.



Paul Parker

VITTORIO GIANNINI AND TWO STUDENTS

The Manhattan School of Music announces that beginning with the fall session, courses will be offered leading to the Degree of Master of Music. This degree may be taken in Applied Music (instrumental or vocal), in Theory and Composition, or in Musicology.

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Szell Selects Two Apprentices

Louis Gardner Lane of San Antonio, Texas, and Seymour Lipkin of Detroit, Michigan, have been chosen by George Szell to be apprentice-conductors for the 30th season of the Cleveland Orchestra. The two winners were chosen from a group of six specially qualified applicants from different parts of the country who were interviewed by Mr. Szell at Severance Hall yesterday.

The two are the second pair to be chosen by Mr. Szell for the Cleveland Orchestra apprentice-conductorships which were established last season through a grant of the Kulas Foundation established by Mr. and Mrs. E. J. Kulas, Trustees of the Musical Arts Association, which operates the Cleveland Orchestra. The two young men will take part in various orchestra activities, playing in the Orchestra, conducting at section rehearsals, working in the library, and studying the performances of Mr. Szell, Rudolph Ringwall, and guest conductors at rehearsals and concerts.

Opera Performs In Baltimore

BALTIMORE. — The Metropolitan Opera, with two brilliant productions, Boris Godunoff and Der Rosenkavalier on March 17 and 18, respectively, at the Lyric Theatre attracted record audiences. Again, as in the past, these visits of the opera company have proved financially successful.

Both performances were artistically satisfying. Ezio Pinza, Martha Lip-ton, Salvatore Baccaloni, Irene Jessner, Risé Stevens, Deszo Ernster, and others of the casts were applauded enthusiastically. A well drilled chorus, and effective scenery added to these presentations. The orchestra, under Emil Cooper and Fritz Busch, deserved special praise. F.B.

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UNDER NEW MANAGEMENTS

AFTER conquering a polio attack in 1941 and returning to singing for international audiences in a wheel chair, **Marjorie Lawrence**, soprano of the Metropolitan Opera,



Marjorie Lawrence

returns from the southwest for the 1947-48 season of the Metropolitan under the management of Jack Adams and Company. Miss Lawrence, presently at her Harmony Hills Ranch, Hot Springs, Arkansas, is available for concert bookings in the middle west and west before her probable return to New York City.

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Following her debut with the New York City Center Opera Company in *Ariadne auf Naxos*, **Margit Bokor**, soprano, signed an exclusive management contract with International Artists Corporation. Miss Bokor was also to be heard during the spring season in *La Traviata* and *Pagliacci*. She is signed for the fall season as well. During June she appears for the first time at the Toronto



Margit Bokor

Prom Concerts and on July 5 she is re-engaged for a Viennese program at the New York Stadium.

Miss Bokor will appear in Carnegie Hall on Oct. 5 in an All Mozart program accompanied by a symphony orchestra under the direction of Leo Mueller, formerly associated with the Prague German Opera, who has also been recently signed by the International Artists Corporation. She will make a limited tour of 18 cities with this program, opening the tour at Marshall College in Huntington on Jan. 13. She has sung with the Metropolitan, Chicago and San Francisco Operas and next season will make several guest operatic appearances in addition to her solo recitals. During the summer of 1948 she will sing in Vienna, Paris, Dresden and at the Salzburg Festivals—the scenes of her first European triumphs.

Defauw and Guests With Chicago Men

Conductors Include Hannikainen and Bruno Walter—Plans Announced

CHICAGO.—Back from a two-week tour of concert-giving in St. Louis, Memphis, Detroit, Buffalo and other cities, the Chicago Symphony and Désiré Defauw featured three soloists in an interesting program at Orchestra Hall on March 25. Chief of these was Leon Fleisher, pianist, who played Rachmaninoff's *Rhapsody on a Theme of Paganini*. It was one of Mr. Fleisher's most effective performances here, probably because this composition offers such excellent opportunities for him to employ his poetic interpretive gifts and his dazzling finger dexterity.

John Weicher and Milton Preves, the orchestra's concertmaster and first violinist, respectively, played the solo parts in Mozart's *E Flat Symphony Concertante* for Violin and Viola. Their work was marked by beautiful taste as well as skill, and they were well supported by the orchestra.

The Overture to Purcell's *Dido and Aeneas*, and a jaunty performance of Strauss' *Till Eulenspiegel* completed the program.

At this concert the Orchestral Association announced plans for next season, which will be under Artur Rodzinski's direction with Tauno Hannikainen as assistant conductor. Guest conductors scheduled are Fritz Busch, Désiré Defauw and Pierre Monteux. Soloists to appear are Robert Casadesu, Myra Hess, Vladimir Horowitz, Guiomar Novas, Artur Rubinstein and Sylvia Zaremba, pianists; Yehudi Menuhin, Nathan Milstein, Jacques Thibaud and John Weicher, violinists; and Gregor Piatigorsky, cellist.

Leon Fleisher appeared with the orchestra again on March 27 in an all-Brahms concert. This time he chose a work that requires greater maturity than such a young artist is able to bring to it. He played the *B Flat Concerto* with admirable courage and with warm feeling, but seemed to be overtaxed by the demands it makes both on physical endurance and musical understanding.

Mr. Defauw opened the program with the *Tragic Overture*, charging it with drama and forcefulness. The *F Major Symphony* was splendidly performed, too, the orchestra demonstrating its increased capacities for varied tonal effects.

Erich Korngold's new *Violin Concerto in D Major* had its first Chicago hearing on April 3 when Jascha Heifetz played it with the orchestra. Warmly lyrical, though its flowing melodies are backed by astringent harmonies, the composition had immediate appeal, and Mr. Heifetz's stunning execution of it brought cheers and bravos from the audience. The composer, witnessing the proceedings from a box, was called to the stage to join in acknowledging the applause.

Earlier in the evening Mr. Heifetz had played Bach's *A Minor Concerto* with the flawless taste and polished style that always distinguish his work. The program opened with a zestful performance of Beethoven's *Second Symphony*. Mr. Defauw also conducted the orchestra in Wagner's *Good Friday Spell* and succeeded in producing a profoundly spiritual air.

Tauno Hannikainen made a return appearance on the afternoon of April 8 and demonstrated capabilities that should bring him considerable success in his position as assistant conductor for the symphony's 1947-48 season. In Brahms' *Variations on a Theme by Haydn*, there was more subtlety in tonal shadings than Mr. Hannikainen had effected on his other visits here, and in Strauss' *Thus Spake Zarathustra*, he achieved climaxes of real power. Appealing, too, was his thoughtful interpretation of John Alden Carpenter's *Sea Drift*. The composer, who was present to share in the applause, had greatly strengthened his work by cutting since its last performance here.

Dudley Powers, first cellist of the orchestra, made his annual solo appearance on this occasion, playing Haydn's *D Major Concerto*. The serene character of this composition is ideally suited to Mr. Power's quiet, understanding musicianship, and the performance was a highly satisfying one.

When Bruno Walter, the last of the season's guest conductors, appeared on April 10, he drew a warmth of response seldom felt in Orchestra Hall. As he emerged from the wings, the audience rose respectfully to its feet, and the orchestra gave a resounding *Tusch*. And all during the evening there was an electrifying current through the hall.

In Haydn's *Oxford Symphony* Mr. Walter communicated his own affection and admiration for the music to listeners and players alike. Every phrase held beauty and meaning, yet each was turned with sheerest simplicity. Strauss' *Don Juan* was a revelation, too, for the conductor revitalized its familiar themes. An exquisite performance of Mahler's *Fourth Symphony* took up the second part of the program. Desi Halban sang the soprano solo in the fourth movement with a bewitching, starry-eyed quality.

RUTH BARRY

Maryla Jonas Recovering

Maryla Jonas, Polish pianist, who has been ill in Mount Sinai Hospital since March 5, is reported to be much better. Miss Jonas underwent an operation on March 6, and was in danger during the past few weeks of having to undergo a second one. Dr. Goldberger announced recently, however, that this would not be necessary.

Geiger and Graffman Win Competitions

Due to a confusion in photographs, a picture of Jeanne Therrien, pianist, with the caption, Ruth Geiger, appeared in *MUSICAL AMERICA'S* annual Special Issue in a news story announcing the two pianists chosen to compete in the national finals of the Rachmaninoff Fund.



Ruth Geiger

Miss Geiger, whose photograph appears above, was one of the two winners, together with Gary Graffman. She is a 23-year-old graduate of the Juilliard School of Music, and Mr. Graffman an 18-year-old Columbia University freshman and a student at the Curtis Institute.

Committee Organized To Rebuild Vienna Opera

Under the honorary chairmanship of Bruno Walter a committee for the reconstruction of the badly damaged Viennese State Opera has been formed for the purpose of raising \$50,000. This committee is sponsored by all former members of the Vienna State Opera now living in New York. It is associated with the *Austro-American Tribune*, a monthly published in New York.

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RECITALS

(Continued from page 24)

trombone, efficiently handled, is an agreeable solo instrument. It is to be regretted that its literature is so restricted. He did unbelievable things in rapid passage work which was free of scooping and the lack of co-ordination that might have occurred. Unfortunately, none of the new pieces was outstanding, but both the Beethoven and the Brahms came off well and the Hindemith proved interesting. Both of Mr. Shuman's collaborators deserve credit for their excellence in the ensembles. N.

Sylvia Dickler, Pianist, April 13

Sylvia Dickler, pianist, who made a successful debut last season, returned to Town Hall on April 13. She began her program with an Adagio by Grazioli, a Capriccio by Durante and Mozart's Sonata in D. The most ambitious work of the evening was Prokofiev's Seventh Sonata which followed. Debussy's La Soirée dans Grenade and Reflets dans l'eau and Franck's Prelude, Chorale and Fugue completed the list. Miss Dickler has a vivacious musical temperament and considerable technical ability, but she strained too much after grandiose effects in this program. Often, restraint will excite an audience more than thunderous octaves in the bass or runs so swiftly played that they lose their clarity. Nevertheless there was nothing tame or dull about her performances. She was cordially received. B.

Doris Miriam Skipp, Soprano, April 15

Doris Miriam Skipp, soprano, heard here some years ago in a joint recital sponsored by the National Bureau for Blind Artists, gave a solo recital in the Times Hall with Milford Snell at the piano. While Miss Skipp is not an astounding vocalist, she is a sincere musician and with what vocal equipment she is endowed with, she manages to give a satisfying performance. As always at recitals, even by the world's most prominent singers, there were high spots and some less high. Miss Skipp was at her best in an interesting group by Grieg (Which, happily, did not include Je Elsker Deg!) some familiar Schubert and groups in French and English. This is not to say that arias from The



James Abresch

Brooks McCormack as Rodolfo

TENOR IN PUCCINI ROLE

Starting early in June Brooks McCormack makes his first appearances in Europe. He will remain there until fall for an extensive series of operatic performances with major companies in principal cities of Italy. Prior to sailing in May, Mr. McCormack was scheduled to sing three performances of La Bohème with the Denver Grand Opera Association. The role of Rodolfo marks the fifth major part he will have sung during the past year in this country, Mexico and Canada.

Magic Flute, Rigoletto and Louise were not well done, but that the songs were better. An interested audience applauded with vigor throughout the program. H.

Morris Neiberg, Violinist, April 15

At his debut recital at Town Hall Morris Neiberg, a 17-year-old New York violinist, demonstrated the possession of a talent of considerable promise. His program consisted of Beethoven's Sonata in F, Op. 24, No. 5, the Mendelssohn Concerto, Bloch's Baal-Schem and pieces by Debussy, Prokofiev-Heifetz, Schubert-Kreisler and Mozart-Kreisler. His playing of these numbers was marked by a musical spontaneity that denoted a definite individuality of approach. It was a premature debut in a professional framework inasmuch as he has much yet to do in expanding his technical equipment, deepening and broadening his musicianship and de-

veloping the more subtle graces of violinistic art, but qualities were present whose continued development along sane and healthy lines it should be rewarding to watch. C.

Olga Paul, Contralto, April 16

Olga Paul, contralto, gave a recital in the Town Hall accompanied by Otto Janowitz. Miss Paul displayed a good voice of genuine contralto timbre, also, what is equally if not more desirable, musicianship and an intelligent approach to her program.

An unfamiliar air (not Bois Epais) from Lully's Amadis began proceedings but the best singing of the group was done in Campra's Charmant Papillon with its difficult slow coloratura. There were other 17th Century works. The second and third groups were songs by Beethoven, Schubert, Schumann, Brahms and Strauss. Following the intermission there were pleasurable folk songs and a number of compositions sung in Yiddish. Miss Paul is an agreeable artist and one whose singing will always be interesting. D.

Because of space limitations the following notices did not appear in the previous issue.

(In Carnegie Hall)

American Male Chorus, March 8. Thirty veterans under direction of Lewis Bullock. Some classic works, more current favorites. A competent chorus, soloists Rinaldo Viri, Carl C. Knepper and Donald R. Mills. . . . **Seventh Festival of Jewish Art**, March 15. Kinor Symphonietta, United Temple Chorus, Y Choral Society, Jewish National Worker's Alliance Chorus, Hazomir Choral Society of Waterbury, Conn., presenting varied and unusual program, cordially received. . . . **Jaroff Don Cossack Chorus**, March 16. Traditional pattern of sacred, military, and folk music, with that large, infectious Russian enthusiasm. . . . **Richard Tauber**, March 30. Mehul and other arias, Schumann, Schubert, and Strauss Lieder, Lehar songs; Mr. Tauber's artistry and personal charm command respect and some adoration. George Schick accompanying.

(In Town Hall)

St. Elizabeth Glee Club, March 15. Very capable ensemble under Charles F. Mays, with Lois Bennerman, harpist, and Mary Mulcahy, soprano, as assisting artists in everything from Bach to Fauré. . . . **Robert Stevenson**, pianist-composer, March 20, presenting his own works with assistance from Eugene Dengel, violinist, Louise Lackland, contralto, Nena Williams, mezzo-soprano, and 30 voices from Westminster Choir College. Composition of a solid sort, though noticeably eclectic. . . . **Debut and Encore Series**, afternoon of March 22. Olga Coelho, soprano-guitarist; Adrian Fisher, pianist; Hugh Thompson, baritone. Miss Coelho's South American folk-singing branches out to include Falla, even Pergolesi. Excellent Mozart and Ravel from Mr. Fisher; Mr. Thompson in fine voice. . . . **Joyce Ronelle**, soprano (debut), March 23. Classic and contemporary songs, a novel element furnished by several Jewish works, including the lamentation from Bernstein's Jeremiah Symphony; a cordial reception, with Leonard Rudko at the piano. . . . **Tom Scott**, American

Troubadour, March 28. Second appearance, all request program. Mr. Scott's command of old favorites lavishly applauded. . . . **Doris Pape**, soprano, afternoon of March 29. Songs, operatic arias, operetta selections. A rather light voice, more successful with Herbert and Romberg than with Handel or Verdi. Accompanied by Esther Lundell. . . . **Maxim Schur**, pianist, afternoon of March 30, playing Haydn and Weber sonatas, Mozart, a Suite by Carl Nielson, Bartok and Liszt. . . . Same afternoon, **Aristo Artists**, first of a series of programs with four performers each. Elizabeth Carron, soprano; Irene Watson, contralto; Norvell Campbell, tenor; Alfred Luizzi, baritone. Each of the four young singers presented a solo group, then all joined with lusty relief in the Rigoletto Quartet. Edward Hart accompanied. . . . That evening **Lisa Cordell**, contralto, with Ernst Victor Wolff at the piano, presented arias by Purcell, Handel and Marcello, a Schubert group, a Tchaikovsky aria, French lyrics and Negro spirituals.

(In Times Hall)

Smith College and Princeton Glee Clubs, March 15. Two glee clubs heard separately and combined in a wide range of compositions, including the first American performance of William Klenz' Te Deum. Good singing.

North California Harp Society Sponsors Contest for New Work

ALBANY, CALIF.—The Northern California Harp Society offers a cash prize and guarantee of publication for a new work for harp of from three to seven minutes duration. All manuscripts should bear the name and address of composer and be sent to Virginia Mulholland Lewis, 5333 Manila, Oakland, Calif. They must be postmarked before midnight, Jan. 15, 1949. The contest is open to composers in California, Oregon and Washington.

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PRIMROSE DISCUSSES STUDY OF VIOLA

**Hand Must Be Large
Enough to Produce Good
Tone Without Strain**

By WILLIAM PRIMROSE
As Told to Robert Sabin

A NEW understanding of the viola has grown up in the present generation, owing to the efforts of men like Maurice Vieux in France and Lionel Tertis in England and to higher standards in playing and the enrichment of the repertoire. The unique sound of the instrument interests people and they often remark upon it after concerts. Long slandered, all that the viola needed was a renaissance of good players and musical open mindedness. In chamber music it had always held a vital position, creating a liaison between the upper and lower voices, so to speak. The violist almost always has a contrapuntally interesting part in quartets and other ensemble works. But even as a solo instrument its possibilities are conditioned actually by the musicianship of the performer rather than by its supposed limitations. After all, the same person who is a bad violist would also be a bad violinist! All too often people have blamed the instrument instead of the performer. If an unpleasant sound is produced, the cause is bad playing. With regard for the particular nature of the viola, it is possible to produce as beautiful a tone and as wide a range of expression as one could expect from any of the members of the string family. It must become one's own medium. That is the decisive factor.

Small Hands Tire Easily

The size and strength of the hands is of special importance to the viola student, for small hands tire easily and tend to produce ugly sounds. By the time a young musician has reached the age of 15 or 16 his hands are fairly well formed and it is possible to judge their capacities for development. One cannot, however, be dogmatic about these matters, for there are always individual variations. It is not advisable to change from the violin to the viola. The approach to the bowing of the two instruments is entirely different, for one thing. And both will suffer. The viola does not respond to the player as the violin does, and it must be studied for its own sake. Here again, the old-fashioned patronizing attitude can work harm. The student must feel that he can do everything that he wishes, musically speaking, with the instrument.

There is of course an ample technical literature for the viola, including such works as the Campagnoli caprices and the studies of Hermann Ritter. But since the muscular development of the hand involves the same problems that it does in learning the violin, there is no reason why violin studies should not be used. The fingering is different and there is a greater distance in the jumps, but the viola student can learn a great deal from Rode and Kreutzer and other standard technical works.

All instrumentalists need as varied a training and experience in music as possible. But for violists chamber music and orchestral playing are especially important, since there is not a large field for aspiring soloists. Needless to say, string players can learn more of a sense of balance and develop more of an instinct for tonal blending from chamber music than from anything else. It is essential for all students.

Some people seem to think that Brahms was the first of the great composers to take a special interest in the viola, but an experience I had in unearthing a neglected work by Beethoven composed for the instrument is one



William Primrose

point of evidence to the contrary. Looking through a list of the composer's works, I noticed a Notturmo for viola and piano, Op. 42, arranged from the Serenade, Op. 8. The story of the genesis of this composition is an amusing instance of Beethoven's troubles with the unscrupulous publishers of his day and of his own high artistic conscience. The Serenade, Op. 8, was composed for violin, viola and cello, and was published by Artaria in Vienna in 1797. But it had not long been out when some hack musician (as was the custom in those days) arranged it for viola and piano. This mutilation of his Serenade enraged Beethoven so profoundly that he determined to rewrite the work himself. And in 1804 Hoffmeister and Kühnel of Leipzig published his Notturmo, Op. 42, in which the material of the original Serenade has been adapted in masterly fashion to the needs of the viola and piano. Beethoven has used the viola brilliantly in the work and the piano part is also carefully wrought.

France and England, however, are the two countries which have been the strongholds of the viola. Through teaching and performing, Vieux and Tertis encouraged composers to write once more for the instrument. In England a whole repertoire was created. Arnold Bax, Cyril Scott, Frank Bridge and others composed sonatas. Among the works of Vaughan Williams are the Suite, Flos Campi, for viola solo, small orchestra and voices and the Four Hymns for tenor, strings and viola obbligato. Concertos have been written by Bax, McEwen, Bowen, and more recently by William Walton. The Belgian composer Joseph Jongen has also shown a special interest in the instrument. He has composed a Suite for viola and orchestra and a Trio for piano, violin and viola. But every nation has its contributions, if one searches them out. There are, for example, the Dvorak Terzetto for two violins and viola, Op. 74, the Kodaly Serenade for two violins and viola, Op. 12, and (to go back to Beethoven again) the amusingly titled Duett for viola and cello "mit zwei Augen-gläsern obligato" ("with the two obligato eye glasses").

Orchestral playing, both student and professional, is also a valuable training school. The viola parts of many of the works of Richard Strauss are as technically exciting as concertos. It is good for students to memorize the orchestral studies and to use them as etudes. Playing under a fine conductor is also invaluable experience and the orchestral repertoire offers a wealth of material which every young musician should know. There is also a great deal of beautiful music for viola and ensemble hidden away in private collections and museums.

**Player's Capabilities
Alone Will Determine
Powers of Instrument**

Students who have time and opportunity might well devote some of their time to searching out unfamiliar compositions. I used to spend many hours in the British Museum on the hunt for music. Here in the United States, also, there is no lack of collections.

In individual teaching, there are two things which are especially to be avoided. One is an excess of dogmatism, which makes the pupil overdependent upon the teacher and prevents him from developing his own powers of judgment. And the other is the overencouragement of imitation. When one of my pupils has his own ideas about playing a passage I never insist upon his yielding to my will. Instead I ask him why he feels as he does about it, for I do not wish to interfere with his interpretative judgment. Then, when he has explained, we can go at the problem together, without a clash of temperaments. If his conception is based on a mistake or a misunderstanding, he himself will discover his error.

As for imitation, one must distinguish between basic habits of practice and principles of musical study and the purely personal traits. Unfortunately pupils are apt to imitate the mannerisms of their teachers first. Some of Ysaye's pupils, for instance, used to affect the so-called white tone, with its absence of vibrato, and the portamenti which were part of the master's own personal style, but which he never insisted upon or even encouraged in his teaching. These are the exterior things which can be seized upon and imitated immediately. The inner reasons for them become plain only after years of study. But it takes years to eliminate such tricks of style from one's personality. Therefore teachers should be on the watch to discourage such a borrowing of musical plumage. The sooner that a student can get away from blind imitation of any sort and begin to build a style of his own, the better.

There are many things in music which can be aided and fostered but which cannot be taught. No amount of explanation will make a young player phrase beautifully, to mention one important instance. It is a personal thing. He must be tired of the old and ugly sounds, and determined to find a way to produce a more expressive phrase. At this point, the teacher can help. But all of the nuance and the characteristic shape of the musical sentence must come from within. The lovely sound which a good instrumentalist produces is as much a matter of instinct as it is of knowledge.

Primrose to Head Chamber Music At Berkshire Center in Tanglewood

William Primrose, violist, will head the chamber music department of the Berkshire Music Center, Tanglewood, Mass., during this summer's six-week series. Mr. Primrose will also be guest soloist for a weekend "A" series (Thursday and Saturday evenings, and Sunday afternoons) of the Boston Symphony's Berkshire Festival Concerts, playing Berlioz's Harold in Italy, Serge Koussevitzky conducting.

At the close of the Berkshire Festival Mr. Primrose will make a six-week tour of England and Scotland. He will make three appearances at the Edinburgh Festival—one as soloist with the Liverpool Philharmonic Orchestra, Malcolm Sargent conducting, and the others in chamber music concerts. Mr. Primrose will also do a special series of six chamber music broadcasts for the BBC, and he will appear as guest soloist with the Halle Orchestra in Manchester. He will return to the United States in October to begin his 1947-48 American tour.

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Converse College Planning Festival

Annual Events Scheduled for
May—Student Contests Spon-
sored by Federation

SPARTANBURG, S. C.—The spring program of the Spartanburg Music Festival Association on May Day week-end will include a night of opera, a night of orchestral music, and an afternoon program by student musicians. The light opera selected for May 1 is *The Chocolate Soldier* by Oscar Straus. David Reid will be producer and Professor A. W. Bleckschmidt will conduct. The college orchestra will accompany. The cast will be composed of students and musically talented townspeople. Costuming and sets will again be in the hands of volunteer committees, and proceeds will be devoted to the scholarship for graduate study in voice awarded annually by the Festival Association.

On the afternoon of May 3, the 1947 winner of the \$500 graduate scholarship, determined by auditions on the preceding Saturday, will be heard, with other student musicians, in a recital program. Students who wish to be candidates for the 1947 graduate voice scholarship should communicate with Edwin Gerschefski, Converse College, Spartanburg, S. C., immediately. F. Perry Sessions is president of the Festival Association, and Mr. Gerschefski, dean of the school of music, is director.

In addition to his position at Converse College, Mr. Gerschefski has given a number of concerts this season, visiting colleges in Nebraska, Kansas, and Oklahoma, North Carolina, Georgia and Mississippi.

On March 8, the South Carolina branch of the American Federation of Music Clubs held student musician and young artist contests at Converse College. Winners in four of the five contest divisions were Converse students. Doris Lefler, violinist, and Ruth Anne Hanna, soprano, represented the College in student musician regional auditions at Greenville, March 22. Carol Carswell, soprano, South Carolina candidate for the Laval Scholastic of \$1,500, participated in the

Greenville contest where she and Miss Lefler were given the South Atlantic District endorsement.

Louis White, baritone, is South Carolina's representative to the Young Artist auditions scheduled to be continued in Baltimore April 15.

Caroline Beeson Fry Will Hold Summer Session

Caroline Beeson Fry will hold a summer session in voice, repertoire and classes for teachers. Assisting her will be Priscilla B. Larrabee in voice and sight singing; coaching by Stuart Ross, and opera class by Leopold Sachse with Priscilla Kelley as assistant. The Contemporary Club of White Plains presented students from Mrs. Fry's studio in a concert on April 2. They were assisted by Geraldine Ruegg, violin, and Amelia Nute, violin. Vocal soloists included June Clark, Alice Ricaud, Winifred Bearce, Mary Pellegrino, Ruth Partridge, Herman Miller and Priscilla Kelley. Marguerite Zinkan was the accompanist.

Bernard Fitzgerald Joins Carl Fischer, Inc.

Bernard Fitzgerald has joined the staff of Carl Fischer, Inc., music publishers, as editor of band and orchestra publications. Mr. Fitzgerald has held numerous important teaching positions in the instrumental music departments of various educational institutions. Among them are the Arthur Jordan Conservatory of Music, the Emporia Kansas State Teachers College, the University of Idaho and the University of Texas. During the summers of 1945 and 1946 he was a member of the faculty at the National Music Camp at Interlochen, Michigan.

Columbia Engages Ellmer Zoller

Ellmer Zoller, accompanist and coach, has been engaged for the teachers college of Columbia University. Besides his activities in his New York studio, Mr. Zoller teaches one day each week at the Mozart Studios of Music in Philadelphia.



SINGING TEACHERS DINE AT HARVARD CLUB

Celebrating the 25th anniversary of the founding of the American Academy of Teachers of Singing, with a dinner at the Harvard Club, are members and guests, from right to left, beginning with the front row at table: William S. Brady, Edgar Milton Cooke, Edwin Orlando Swain, J. Oscar Miller, Charles Kullman, Cesare Sturani, R. Norman Jolliffe, Francis Rogers, Frederick Haywood, Leon Carson, Olin Downes, Homer G. Mowe, Edgar Schofield, Edward Johnson, Paul Althouse, Walter L. Bogert, Carl Gutekunst, Ernest Schofield, Graham Reed, Walter Mattern, Llewellyn Roberts, and Justin Williams. Standing, from right to left, are: Bernard U. Taylor, A. Walter Kramer, William Schuman, Harold Luckstone and Edward Harris.

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ADULT PUPILS AT THE WESTCHESTER CONSERVATORY

Members of the adult department of the Westchester Conservatory of Music are, left to right, standing: Ethel W. Kent, Florence Fountain, Marion Obermyer, Ida S. Laughlin, Louis Ruckle, Merton Sprague, Paul Loesche, Barbara Robinson, Harriet Trees, Bernice Gillick, Dorothy McGowan and Muriel Thompson. Seated, left to right: Louise Fletcher and Alice Eaton, pianists and members of the faculty, and Clara Shen, pianist

The Westchester Conservatory of Music in White Plains, Mikhail Sheyne, director, held the 98th students' recital on March 22 at the conservatory. This was the sixth students' recital of the season. Members of the adult department, which includes beginners, amateurs and professionals, participated.

Among students participating were: Dorothy McGowan, Marian Obermyer, Florence Fountain, Ethel W. Kent, Harriet Trees and Bernice Gillick, all of White Plains, and Ida S. Laughlin of Tuckahoe who performed compositions for piano solo or for two pianos. Louise Fletcher, member of the faculty of the conservatory, assisted Mrs. Obermyer in the Bach and

Arensky two-piano performance. Merton Sprague played a violin concerto in A Minor by Accolay, assisted by Mrs. Obermyer at the piano. Paul Loesche of Palisades, N. J., performed the Boellman Symphonic Variations for cello with Alice Eaton, member of the faculty, at the piano. Barbara Robinson of Babylon, L. I., and Anthony Stacchini of New York City, clarinetists, were assisted at the piano by Louis Ruckle of Pleasantville.

Closing the program, the talented young pianist, Clara Shen, of Long Island, played compositions by Schumann and Khachatourian.

A capacity audience received the program with enthusiasm.

Baldwin-Wallace To Hold Annual Festival

BEREA, OHIO.—The Baldwin-Wallace Conservatory of Music will hold its 15th annual Bach Festival June 6 and 7. The Mass in B Minor will be given complete on June 7, while on the 6th, Cantatas No. 55, 80, 149 and 202 will be given. In addition, the Brandenburg Concerto No. 3, in G, two Motets, one by J. Christoph Bach, the Coffee Cantata, and the Suite No. 3, for cello alone, are also on the program. A brass choir will play chorales for half an hour preceding each of the four concerts from the tower of Marting Hall, which stands not far from the Kulas Musical Arts Building where the concerts will be given.

The soloists are: Elizabeth Humphrey, soprano; Ilone Herman Strasser, contralto; Harold Haugh, tenor; Leonard Troash, bass; Esther Pierce, cello; Betty Dean Gotshall and Janice Schwendeman, sopranos. In addition there will be several student soloists. The conductors will be E. Cecil Munk and George Poinar of the conservatory faculty, and Albert Riemen-schneider, director of the conservatory.

Pupils of Frederick Haywood Fulfill Important Engagements

SYRACUSE, N. Y.—Pupils of Frederick Haywood, teacher of singing at the college of fine arts of Syracuse University, have recently been engaged for important positions and are fulfilling numerous engagements. Dominic Lamacchia, baritone and Vera Ford, soprano, have been engaged as soloists at the University Chapel; Betty Wolf, soprano, for the choirs of Lafayette Methodist Church and Temple Adath Yeshurn; Grant K. Pulen, Jr. tenor, as soloist for the choir of Betts

Memorial Universalist Church; Santo Mozo, tenor, as staff soloist at station WNDR, Syracuse; William van Houton, tenor, as soloist at the First Baptist Church of Watertown, N. Y.; Helen Russell, soprano, as soloist at the First Lutheran Church, Syracuse; Carol Holzworth, contralto, as soloist at the Community Church, Dewitt, N. Y.; Charles Fink, tenor of the Dewitt church, was soloist in Stainer's The Crucifixion for the Oswego State Teachers College on March 28 and at the Delaware Street Baptist Church, Syracuse, on April 4. Marion Stacy, soprano, sang the role of Polly Peachum at the university's production of The Beggar's Opera on April 2.

Federation Sends Three To Interlochen Music Camp

A trumpeter and two pianists, 15, 14 and 13 years old, respectively, will attend the National Music Camp at Interlochen, Mich., this summer on scholarships given by the National Federation of Music Clubs.

They are James W. Davis, trumpeter, of Philadelphia; Arthur Alan Olsen, of Minneapolis, and Mary Ruth Brown, of Metuchen, N. J. Selection of the three from the largest group of applicants the Federation has ever had for these scholarships was made by Mrs. R. C. Hussey of Ann Arbor, the Federation's Chairman of Interlochen Scholarships, and Dr. Joseph E. Maddy, Director of the National Music Camp.

Caroline Beeson Fry Presents Singer

WHITE PLAINS, N. Y.—Mary Pallegriano, contralto, with Alfred Stobbi-Stohner at the piano, was presented in a song recital by Caroline Beeson Fry at her studio on the afternoon of April 13.

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Schmitz to Repeat Lamont School Classes

E. Robert Schmitz, French pianist, will hold his master classes in piano this summer again at the Lamont School of Music of the University of Denver, Colo., June 23 to Aug. 1. Classes will meet four afternoons a week during the six-week session with technique and interpretation classes scheduled on alternate days.

Lea Luboshutz to Retire From Curtis Faculty

Lea Luboshutz, violinist and teacher at the Curtis Institute of Music for the last 20 years, will retire from the Curtis faculty at the end of the present term, May 10, to devote her energies to concert appearances. She will, however, continue to teach a few pupils privately.

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Two Pianists Win In Southern Contest



Jaffe

With the winners of the Memphis contest are (left to right): Mrs. C. H. Marshall, chairman of auditions; Louise Mercer, president of the association, and Joy Ann Betty, first place winner of the \$1,000 scholarship (at the piano), and Lamar Ryan King, Jr., winner of the \$500 scholarship

MEMPHIS.—The newly formed Memphis and Mid-South Piano Scholarship Association, Louise Mercer, founder-president, held its first auditions on April 11-12 when 20 young pianists from Tennessee, Arkansas and Mississippi competed for prizes of \$1,000 and \$500. Winner of the first prize was Joy Ann Betty, 21, who has studied with Myron S. Myers at Memphis College of Music and will become a pupil of Olga Samaroff Stokowski at the Juilliard School in New York. Second prize winner was Lamar Ryan King, Jr., of Sidon, Miss., who studied with Olive Briggs at Greenwood, Miss., and coached

with Lois Maer at the Memphis College of Music.

Finalists who won certificates placed in the following order: Hugh Birmingham of Olive Branch, Miss.; Mary Elizabeth Shanks of Crossville, Tenn.; Jo Ann Riedel of Fort Smith, Ark., and Velma Jean Woolley of North Little Rock.

Mrs. C. H. Marshall was chairman of the audition. Judges were Walter Goldstein, associate piano professor at Newcomb College, New Orleans; Carleton Liddle, professor of piano at Louisiana State College, Baton Rouge, and Quaintance Eaton, associate editor of MUSICAL AMERICA.

American Conservatory Presents Pupils

CHICAGO.—Voice pupils of Louis Rousseau and piano pupils of Hans Heniot were presented in recital April 12. On the following Saturday afternoon the recital was given by voice pupils of Theodore Harrison and piano pupils of Earl Blair. Genevieve Aleksunas, pupil of Edwin Gemmer, Leroy Doctor, pupil of Pearl Appel, Frederick Giessner, pupil of Jeanne Boyd, Arlene Gilbert, pupil of Grace Welsh, and Burton Scalin, pupil of Rudolph Reuter, are among the finalists to appear in the senior piano division of the Society of American Musicians contest to be held in Kimball Hall on Saturday evening, May 1.

Valerie Wennerstrom, contralto, pupil of Hulda Blanke, and Ralph Nielsen, tenor, pupil of B. Fred Wise, were soloists in Stabat Mater by Rossini at the Methodist Church in Park Ridge on April 14. Gretchen Convey, mezzo-soprano, pupil of Esther Goodwin, was awarded first place in the recent scholarship and debut recital contest conducted by the Chicago Women's Musical Club. Sylbia McElroy, pianist, pupil of Olga Kueckler, appeared in a recital in the American Conservatory hall on the evening of April 9.

New York Schools of Music Presents Pupils in Concert

The New York Schools of Music, Arthur T. Cremin, director, presented 25 pupils in recital at Carnegie Hall on March 6. Several of these were recipients of scholarships. They were cordially received by a large audience and an interesting and diversified program was given.

Those who were heard included Domenick Romano, John Savarese, Stanley Curdi, Leo Tetenes, Vincent Saponara, Jackie Schleiser, Angelo Rinfino, Ronald Zasdzinski, Angela

Pistili, George Da Costa, Mattia Mazza, Emil Pizzingrillo, William Ernest King, William Mattei, Selma Harrell, Philip Giustino, Marie Cappella, James Laurino, Diana Rosenberg, Grace Nelson, Anita West, Edgar Luzzatto, Diana Milson, Addie Brito, Joseph Pizzi, Frank Miranda, Bobby Clark, Louis Bellotti and Murray Pierce. At the conclusion of the recital a medal was awarded to Louis Bellotti, violinist, by M. Murray Peshkin, President of the Music Lovers League, an affiliation of the New York Schools of Music. Mr. Bellotti was heard in Sarasate's Zapateado.

Pupils of De Paul University Offer Original Compositions

CHICAGO.—Compositions by pupils from the studio of Leon Stein at De Paul University were heard at a concert on April 11. Those represented included Eugene Hopkins, Paul Sanger, Harry Josephson, George Quinlan, Mary R. Hawley, Henry Kolar, Mark Moersen, George Weber, William Uher and Leonard Simutis. The ex-cutsants of the program also included Betty Bockman Smith, soprano; Elizabeth Wiessner, organist; B. Jackson, violin; R. Thorardson, cello; Martin Lerner, flute; Marshall Izen, piano; Henry Kolar, violin; Milous Kerlik, piano; Dorothea Brodbeck, soprano; Mark Moersen, piano; Raymond Niwa, violin; Ella Lichtenstadter, piano; J. Svoboda and W. Hradek, violins; N. Sherman, viola; L. Chausow, piano; Zita Kaspar Simutis, piano; Anne Pieza, soprano; Lennie Gagliardi, saxophone, and Constance Kroeger, piano.

Peabody to Hold Usual Six-Week Summer Session

BALTIMORE.—The summer session of the Peabody Conservatory of Music, which will be managed as formerly by Frederick R. Huber, will be in session

for six weeks from June 30 to Aug. 9. The faculty will consist of members of the conservatory staff. There will be a new course for teachers and advanced piano students who are interested in entering the teaching field. This will be under the direction of Joyce Sutherland.

Kneisel to Conduct Summer Classes

Frank Kneisel will conduct summer classes in violin and ensembles for the fourth season in Castine, Maine from June 30 to August 23. He plans a series of weekly ensemble programs during the summer.

Recital by Harold Henry

On March 31, Harold Henry gave a piano recital in his studio. Works offered included compositions by Bach, Brahms, MacDowell, Debussy and Chopin.

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PRINCIPALS IN BACH PROGRAM
Hugh Ross, conductor of the Schola Cantorum, at the piano, surrounded by (left to right) Desi Halban, soprano; William Hain, tenor, and Mona Paulee, mezzo-soprano, who were three of the soloists in the Passion According to St. John at Carnegie Hall on April 2

Schola Cantorum Sings Bach's St. John Passion

One of the greatest musical dramas of all time, Bach's Passion According to St. John, was performed by the Schola Cantorum, 50 members of the New York Philharmonic-Symphony and a group of soloists under the baton of Hugh Ross, in Carnegie Hall on April 2. Vocal soloists were Desi Halban, soprano; Mona Paulee, mezzo-soprano; William Hain, tenor; Wellington Ezekiel, bass; and George L. Headley, bass-baritone. Ernst Victor Wolff was at the harpsichord; Everett Tutchings at the organ; and Janos Scholz played the viola da gamba obbligato for Es ist vollbracht.

The chorus is the main protagonist of the St. John Passion and it was with the chorus that Mr. Ross most successfully captured the power and glory of the work. He divided it into a larger and a smaller group. The full chorus represented the populace and the world at large; the smaller group such figures as the servants of the High Priest and the mocking soldiers, and, in Mr. Ross's words, "the senti-

ments of the understanding beholder, often seemingly the sentiments of Bach himself." An extraordinary variety and dramatic emphasis were created. Some of the choruses were conceived on the grandest scale, such as the opening, and others, like the Lasset uns, were lightly and gracefully done. In nothing was Mr. Ross' grasp of the score more convincingly demonstrated than in his treatment of the chorales, in which the emotional significance of Bach's miraculous harmonizations was unfailingly sensed. The German diction of the chorus was poor, but the singers obviously knew what the words meant.

Of the soloists, Mr. Hain, Miss Halban and Mr. Ezekiel immersed themselves mostly completely in the reverent and compassionate spirit of the Passion. Miss Paulee's opulent voice easily surmounted the cruelly long and widely-spaced phrases of Es ist vollbracht and Mr. Headley sang the role of Peter forcefully. But it was the chorus which mostly directly expressed Mr. Ross' ideas.

(Continued on page 30)

ORCHESTRAS

(Continued from page 10)

tenor, Todd Duncan, baritone; the Westminster Choir, John Finley Williamson, director. Carnegie Hall, April 12, evening:

(All Beethoven Program)
Symphony No. 8, in F; Symphony No. 9, in D Minor.

A huge audience crowded Carnegie Hall for the season's last concert but one of the Philharmonic-Symphony. The orchestra's Pension Fund, for which it was given, must have benefited handsomely. After the Eighth Symphony there was considerable enthusiasm, at the close of the Ninth, a tumult of cheers and handclappings.

Both scores received performances of exciting sonority and rather lurid theatrical effect. Whether this was to the best interpretative interest of the works, whether Mr. Stokowski's violent dynamics, speedy pacing and the often rough quality of orchestral tone resulted in a truly searching exposition appeared to certain listeners exceedingly debatable, to say the least. In any case, the evening was one of fairly scarlet melodramatics. The vocal forces in the choral finale threw themselves unsparingly into the trouble-

some tasks Beethoven set them. Their efforts were quite in the general vein of the night's proceedings. P.

Koussevitzky Conducts Brahms Program

Boston Symphony. Serge Koussevitzky, conductor. Carol Brice, contralto, assisting artist. Carnegie Hall, April 9, evening:

ALL BRAHMS PROGRAM

Academic Festival Overture; Rhapsody for contralto Solo, Male Chorus and Orchestra (Miss Brice; Men's Chorus from Collegiate Chorale, Robert Shaw, director); Variations on a Theme by Haydn; Symphony No. 4.

Neither the Alto Rhapsody nor the Academic Festival Overture are performed as often as they should be, and the Brahms anniversary has served to bring them, and even more neglected works, back into the repertoire. Miss Brice has a magnificent voice, the chorus sang well and Mr. Koussevitzky conducted the Rhapsody eloquently, yet something was lacking in the performance. Perhaps the main trouble was the fact that it was sung in English, and the text simply will not translate with any suggestion of the nobility and poignance of the original. Nor was most of it understandable in any case. Here and there a word or phrase emerged but the real meaning of the work failed to crystallize.

Needless to say the all-too-familiar Haydn Variations were superbly played. The marvelous contrapuntal traceries of the work were all there, yet it also had a charming spontaneity and grace. Again in the Fourth Symphony Mr. Koussevitzky succeeded in making Brahms wear his learning lightly, at the same time filling the performance with majesty and emotional splendor. Miss Brice was recalled after the Rhapsody, Mr. Shaw took a bow, and the audience gave Mr. Koussevitzky and the orchestra a series of ovations. S.

Brahms' Alto Rhapsody, with Carol Brice, contralto, and the men's chorus of the Collegiate Chorale in the vocal parts, was repeated at the Boston Symphony concert in Carnegie Hall on the afternoon of April 12. The remainder of the program, devoted wholly to Brahms, consisted of the First and Third Symphonies. From the standpoint of orchestral playing both works could not have been excelled and the C minor Symphony stirred the audience to frenzied applause. There were admirable points, likewise, about Mr. Koussevitzky's reading of the Third, though some of his tempos seemed inadvisably fast. P.

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New Music Reviews

For Solo Voice

Songs by Cadman and Hageman Among Galaxy Novelties

PROBABLY the last song that Charles Wakefield Cadman wrote was *Organ-Music in the Rain*, which the Galaxy Music Corporation has recently published. A setting of a little poem by Margaret Widdemer, this song is an eloquent example of Cadman's extraordinary skill in giving appealing musical utterance to a tender sentiment with what at first sight would seem to be the simplest imaginable means but on closer investigation reveals the keenest discernment of rightness of effect. It is a gently nostalgic melody that at no time descends to the trite. The range is for medium voice.

Among the other Galaxy novelties *Contrasts* by Richard Hageman forms still another striking illustration of that composer's expansive song style. A poem by Elizabeth Coatsworth about the beauty in swift things, such as swallows and deer and lightning and rivers and winds in the wheat, and in slow things, too, such as the pause of the wave and the closing of day and the opening flower, has inspired him to use his sureness of touch in melodic effectiveness and his amazing resourcefulness in sonorous writing for the piano in the accompaniment with impressive results. The song is intended for high voice, the range being from D to G.

Powell Weaver has a fine song in *Assurance*, a vibrantly aspiring setting of words by Louise Abney, also for high voice, the range extending from E Flat to G, and John Tasker Howard has written charming and tenderly expressive music for a poem by Lorraine Noel Finley, *O Did You Hear the Meadow Lark?* with a range for medium voice (D to F sharp). (50¢ each).

Reviews in Brief

You, music by Robert Schumann, words and vocal adaptation by Bainbridge Crist, C. Fischer. This transformation of Schumann's *Romance* in F Sharp for piano will undoubtedly appeal more to singers not too familiar with the piano piece than to pianists who have taken it to their hearts. Its songful character naturally lends itself to vocal treatment but more persistent rhyming to match the parallels in the music would have added to its aptness. In F, for medium voice. (50¢).

The Little Turtle, by Helen Sherman, Composers Press. A little poem by Vachel Lindsay set with an appropriately light touch, with felicitous results. For Medium voice. (40¢).

Oh, Little River, by Ernest Charles, G. Schirmer. An imaginative and melodically attractive musical treatment of verses by Earl Benham. In two keys. (50¢).

Yesteryear, words and music by Clarence Olmstead, G. Schirmer. A fine concert song of dramatically emotional character, with a poignantly effective ending. For medium voice. (50¢).

Latin American Songs Issued By Marks Music Corporation

A COLLECTION of Songs from South of the Border, compiled and edited by Julie Andre, with original Spanish texts and English adaptations by Albert Gamse, supervised by Enric Madriguera is published by the Edward B. Marks Music Corporation (\$1.50). The volume has a colorful cover and is provided with a helpful Vocabulary Study of Latin-American Lyrics as an appendix.

Quite rightfully Miss Andre has chosen the songs which are popular and widely sung in their home lands, and she has not attempted to distort them with sophisticated harmonic settings. The collection ranges widely, with songs from Cuba, Bolivia, Mexico, Colombia, Haiti, Peru, Brazil, Venezuela, Chile, Argentina, and other sources. This volume should find a great variety of uses both by professional and amateur singers. B.

Reviews in Brief

The Fiddler of Dooney, by Richard Hageman, G. Schirmer. The composer here employs his ready craftsmanship in a gay mood, providing an almost hilarious setting for the jolly Yeats poem. For high voice. (50¢).

Jungle Jingles, by Gustav Klemm, C. Fischer. A cycle of five songs, felicitously apt settings of humorous verses by Josephine Shriver, the key to each being provided by the intriguing titles, *Wise Man (The Elephant)*, *Anti-Social Item (The Lion)*, *In Far-Off Sumatra (The Monkey)*, *Bathing Beauties (The Rhinoceros and the Hippopotamus)* and *Playful Puss (The Leopard)*. Medium range for the entire cycle. (\$1.).

Four Be the Things, by Carl Anton Wirth, Elkan-Vogel. A setting along conventional lines of characteristic verses by Dorothy Parker. The opportunity provided by the unexpected twist of the final line has been completely unheeded. For medium voice. (50¢).

In Silent Country-Side, by Lewis Lane, Composers Press. An effective setting of a poem by Louis Untermeyer, for medium voice. (40¢).

Four Songs for Soprano: *Lord of Everything*; *These Yellow Sands*; *Where the Bee Sucks*; *Epitaph*; by Ernst Bacon, Music Press, Inc. The

first of these songs, a setting of a Christmas lullaby by Janet Lewis, is moving in spite of its highly artificial effect. By keeping the vocal line within a restricted range and by subtle inflections Mr. Bacon brings out the tenderness of the words, though melodically he has little to say. Again in the Shakespearean lyric, *Come Unto These Yellow Sands*, one misses melodic spontaneity, though caprice and charm are well expressed in the rhythm and spacing of the accompaniment. Where the Bee Sucks is deftly written; and the setting of Edna St. Vincent Millay's *Epitaph* builds up a surprising tension in one page, though again one feels that the music is contrived. (\$1.00.)

Epitaph by David Diamond, Associated Music Publishers, Inc. A quaint little verse by Herman Melville set with appropriate simplicity if with no particular individuality. (60¢.)

Let Nothing Disturb Thee by David Diamond Associated Music Publishers, Inc. A setting of a verse by St. Teresa of Avila in an English version by Longfellow in which the composer strives to mirror the fervent belief and assurance of the saint, with only partial success. (60¢.)

For Piano

Castagnetta Arranges Gershwin Concerto in F

NOT only is Grace Castagnetta a brilliant improviser but also a skillful arranger, as is proved by her piano solo version of George Gershwin's *Piano Concerto in F* published by Harms, Inc. (\$4.00). Faced with a complex orchestral score and a bravura solo piano part, a less resourceful musician than Miss Castagnetta would have yielded to one of two strong temptations. Either he would have tried to get in everything and produced one of those arrangements black with notes which look impressive on paper but invariably sound turgid and awkward. Or he would have oversimplified, and satisfied himself with a musical caricature of the original.

Miss Castagnetta, with her intimate knowledge both of harmony and of keyboard problems, has succeeded amazingly well in capturing the rich flavor of the work and yet keeping her version playable. Professionals and amateurs alike will enjoy it, and those who have heard her play it will realize how effective it can be. S.

Reviews in Brief

Palestinian Dance, by Julius Chajes, Marks. A fast dance with a definitely near-Eastern harmonic flavor and melodic contour, with an effective change of mood in the middle of the piece. (75¢).

Etude on White Keys, by Richard Franko Goldman, Mercury Music. A well-written piece that is the product of the idiomatic musical thinking of today. Not difficult excepting in one or two spots when taken at the required speed. (50¢).

The Snow Goose and Aphrodite, by Pervy Faith, Harms. Two of a series of musical etchings, both written in the harmonic manner of today and suggesting cinema music of the better kind rather than piano-solo material completely sufficient unto itself. (60¢ each).

The Train, by Marion Ohlson, and Bubbling Brook, by Gustav Klemm, J. Fischer. The first is a descriptive piece of about fourth grade, and the second is a good study in melody playing in the left hand with accompaniment chords in the right coming in on the half beats. (30¢ and 35¢, respectively).

Little Rondo in G, by Beethoven, and Theme from Grieg's Piano Concerto, arranged by Pietro Ballatore, G. Schirmer. The first is an arrangement for Grade 3 of the lovely little



Richard Hageman Charles W. Cadman

rondo used by Kreisler for a violin-and-piano piece. The second is probably the easiest version yet published of the first theme of the Grieg concerto. (30¢ each).

The Book of Bells, by Berenice Benson Bentley, illustrated by Philip Leigh Holliday, Clayton F. Summy. An ingenious assortment of pieces, divided into four classifications, *A Day of Bells*, *Church Bells*, *Bells of Christmas* and *Bells All Over the World*. Many are original compositions by Miss Bentley and some can be played as duets. Students can learn much about pedalling, touch and phrasing from this valuable collection. (\$1.00).

Two Viennese Waltzes (Vienna by Moonlight and Spring in Old Vienna), *Happy-Go-Lucky* and *Weary Hobo*, by Ralph Federer, Presser. Four pieces that illustrate the versatility of the composer. The waltzes, which are strikingly imbued with the essence of the Viennese waltz spirit, are by far the best of the four. The other two pieces smack of night club piano solos, *Weary Hobo* having a mournful "blues" wail. (50¢ each, excepting *Happy-Go-Lucky*, which is 40¢).

Swanee River, by Stephen Foster, Theme, Variations and Finale by Solito de Solis, Mills Music. The Foster melody harmonized in a straightforward manner and adorned with six variations fashioned along lines that now seem rather out of date. The less sophisticated of the American students to whom the set is dedicated might conceivably find the six a technically profitable daily stint. (\$1.).

Mezzo Blue, by Thurlow Lieurance, Presser. A romance for piano that verges closely upon the popular in style. (35¢).

Coral Moon, by Walter E. Miles, Presser. A piece somewhat on the Nola pattern but directed to be played slowly and serenely. (40¢).

C.

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Books

MOZART ON THE STAGE. By Christopher Benn, with an Introduction by Richard Capell and Illustrations by Kenneth Green. 178 pages. Coward-McCann, Inc., New York, 1946. \$5.



Christopher Benn

The author of this book, a young Englishman and a member of the Desert Air Force, perished when the plane in which he was flying was shot down during the African campaign. He had been an enthusiastic operagoer before the war and had made Mozart his particular study. The performances given at Glyndebourne aroused his special interest, though he had observed and listened to Mozart productions in other British theatres and on the Continent. If his well written little book was not designed, perhaps, for deeper students of Figaro, Don Giovanni, Così Fan Tutte and the Magic Flute it offers a good deal that is intelligent, original and stimulating about the action of the masterworks, the problems of individual characterization, stage settings, costuming and related matters, with special reference to the Glyndebourne productions.

"A work of art," Mr. Benn wrote, "survives through the ages because each generation, each individual admirer, reads into it a personal message." It is from this point of view that he has treated these four operas. Obviously, it is possible to take issue with some of Mr. Benn's ideas. Yet as Richard Capell, a friend of the author, stated in his valuable preface to the book, "the reader . . . will learn of the many problems and their solution and will find an enhanced inter-

est in his next attendance at a Mozart opera."

An appendix giving some statistics about Lorenzo da Ponte and Emanuel Schikaneder, as well as a bibliography of important works on Mozart in English, German and French add to the value of the study. It is, furthermore, generously illustrated in colors by Kenneth Green, after productions at Glyndebourne and Sadlers Wells.

P.

TWO WORLDS OF MUSIC. By Berta Geissmar. 327 pages. Creative Age Press, Inc., New York. \$3.

Dr. Berta Geissmar's principal mission in life has been to justify the ways of Wilhelm Furtwaengler to the world. If she has not wholly succeeded in her aim it is hardly because she has not tried. The Nazi regime banished her a while from Germany and her good luck eventually brought her to London and into the employ of Sir Thomas Beecham. For years now she has served him devotedly and with all her acuteness and driving energy. The British conductor could scarcely have asked for a representative so tirelessly enterprising and experienced, one who knew as intimately as she the ins and outs of the musical game. Yet though she has never faltered in her faithfulness to Sir Thomas it is to Furtwaengler that even now she brings a loyalty almost pathological in its fierceness.

The title of her book is, perhaps, misleading. But at the bottom this does not greatly matter. It falls more or less roughly into two parts, prefaced with what might pass for an introduction. That introduction follows the fortunes of Furtwaengler up to the establishment of the Nazi Reich. Then come the tribulations and ordeals which grew out of the codes and philosophies of Hitlerism. Finally, Beecham enters the picture rather like a god in the machine and though there follow heart-breaking war years it is clear that Dr. Geissmar has escaped a fate that befell countless people she had known. Today one has the impression that she finds it quite possible to serve two masters.

Readable and Exciting

Two Worlds of Music is readable and exciting from cover to cover. Those who, like the present reviewer, lived in Europe during the tumultuous '30's may however be pardoned if they feel inclined to query or, indeed, distrust not a little of it. To such persons the book is less open to question for what it says than what, directly or indirectly, it refrains from saying. A few errors of fact may be allowed to pass. But Furtwaengler was scarcely the plaster saint he seems from Dr. Geissmar's pages. Some things she tells about his behaviour during the hectic days of the early Nazi period give quite a different picture from the one some of those who were on the scene at that time now recall. There is no reference, for instance, to Furtwaengler's rather unlovely attitude at the time Erich Kleiber managed to present some fragments from Alban Berg's opera Lulu at a Berlin Staatsoper concert. The famous correspondence with Bronislaw Hubermann was of a very different character than Dr. Geissmar represents it. The moral value of such support as the conductor offered certain Jewish musicians was unquestionably impaired by the shame-faced secrecy with which he extended it. Of course, it would never have done for a Nazi State Councilor (whether Furtwaengler liked the title or not) to proclaim too openly his belief in gifted non-Aryan colleagues. But the taint of moral cowardice was there all the same, even as it was in the querulous pleas to Hubermann, which the violinist countered with such devastating effect.

One finds no mention in the book, moreover, of the savage attack

launched by the late Paul Bekker in the newspaper Pariser Zeitung published by certain German fugitives in Paris. How, asked Bekker in that sensational Philippic, is one to account for Furtwaengler's insistence on remaining in Germany under Hitlerism when "he could have lived and labored in any part of the world?" And he answers his own question in the following words: "First of all, for reasons of vanity and thirst for power. Furtwaengler . . . is in point of fact a prima donna. To be glorified is with him a necessity of life. . . . It is one of the needs of his existence to be unconditionally honoured; also, to be in a condition freely to command. . . . The little Mephisto, Goebbels, laid at the feet of the great Furtwaengler the opportunity of fulfilling these desires. He demanded in return only 'a signature in blood'. To have refused this signature Furtwaengler would have had to be a man of character. Toscanini was such a man; Furtwaengler was a prima donna. . . ."

Doubtless Furtwaengler has suffered bitterly and has heavily paid for his short-lived and inglorious ride on the Nazi bandwagon. But Dr. Geissmar is at pains to cover up his sorry

lack of backbone. For this reason the portrait she draws of her idol is almost continually suspect. One has much less difficulty in accepting the Thomas Beecham she depicts. And yet one marvels just why, after he knew what the Nazis were, Sir Thomas was still so ready to conduct in Germany and (though he is represented as detesting all the wining and dining to which he was subjected) to be so elaborately entertained by the monsters who were its ruin. H.F.P.

Index to Modern Music To Be Compiled

The long awaited cumulative index to *Modern Music* from February 1924 through Fall 1946 will be compiled this year, published and distributed by G. Schirmer, Inc. The back issues of this well-known periodical which has just ceased publication are a unique source of reference material on 20th century music. All the numbers are devoted exclusively to contemporary music, the subject matter is the analysis, critique and news of modern scores, the writers are the best known composers, the most authoritative commentators of this generation.



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ORCHESTRAS

(Continued from page 33)

Leopold Stokowski conducting. Carnegie Hall, April 3, evening:

Chorale-Prelude, Christ lag in Todes-
banden.....Bach
Symphony No. 6 in F (Pastoral),
Beethoven
Festive Overture.....William Grant Still
Good Friday Music, from Parsifal,
Wagner
Overture, Russian Easter,
Rimsky-Korsakoff

In opening this concert with one of his own most tasteful transcriptions of Bach choral-preludes Mr. Stokowski established a high level that eventually rose to a special climax with the Good Friday music from Parsifal. Even though taken at a somewhat faster tempo than is desirable the performance of this music was invested with

a deeply impressive spiritual quality and loftiness of mood that lent peculiar eloquence to the sheer tonal beauty. Following immediately after it, when the audience was still under its consecrational spell, the Rimsky-Korsakoff overture, a finely conceived work in its genre though it is, fell measurably short of its customary effect despite the technical expertness with which its colorful instrumentation was set forth.

The Pastoral Symphony is one of Mr. Stokowski's most felicitous readings. On this occasion it was marked by a vivid realization of its descriptive import that was no whit the less complete for the artistic continence that controlled it. There was, of course, tonal enchantment and the work, as a whole, received an ideal exposition. William Grant Still's Festive Overture, though the winner of a substantial award in a competition two years ago, was not placed to advan-

tage in such company as it found itself in here.

The program was repeated at the Sunday broadcast concert but in a different order that ensured the Parsifal music as well as the Bach and Beethoven works to the radio listeners.

An All-Russian Program Under Stokowski's Baton

New York Philharmonic-Symphony, Leopold Stokowski conducting. Carnegie Hall, April 10, evening:

Fantasy, A Night on Bald
Mountain.....Mussorgsky
Symphony No. 6, Op. 53.....Shostakovich
Scythian Suite (Ala and
Lolli).....Prokofieff
Music from the Ballet Suite,
The Firebird.....Stravinsky

For the closing concerts of the Philharmonic's season Mr. Stokowski arranged an all-Russian program that proved strangely unsatisfying as a musical meal. Under the conductor's magnetic baton the orchestra again gave forth seemingly all the beauty of sound of which an instrumental body of its dimensions can be capable, but tonal opulence and impeccable playing technically could not conceal the emptiness of some of the music presented. The Mussorgsky fantasy is at best little more than a cocktail and comparatively little nourishment was to be derived from either the Shostakovich or the Prokofieff works.

The best part of Shostakovich's Sixth is the first movement, an extended Largo of distinctive melodic and imaginative character, which absorbs more than half the performance-time of the entire work. The succeeding Allegro and final Presto, while exuberant enough, are musically shallow by comparison and help to explain why this is one of the least favored of the composer's works with conductors generally. Then the Scythian Suite of Prokofieff, which, although an early work, can boast far greater subtlety in instrumental coloring than the Shostakovich opus, somewhat unexpectedly proved that it does not wear well. By contrast, the urgently spontaneous beauty of the Firebird music, its intriguing resourcefulness of imagination, and the extraordinary craftsmanship with which Stravinsky turned folksong material to account in it at a time when his adventurous spirit was making its most rewarding musical experiences, wove a peculiarly potent spell of enchantment.

Bella Paalen Presents Pupils

On April 30, Bella Paalen was scheduled to present a recital of her students at the Studio Club, N. Y. C. Among those who will be heard are Ethel Harrison, Margaret Thurston, Henrietta Lovelace, Judith Golyn, Livia Granite, Beatrice Bordoni, James Dickenson, Coyall McMahon, Charlotte Geismar, Eileen Hoffman, Charlotte Blieberger, Josephine Brown, Lillian Canaz, Beatrice Bordoni, Ruth Mandell and Coyall McMahon. Dr. Alexander Klahr will be the accompanist.

Shilton Pupils Active

Lillian Johnson, soprano, is currently being presented in a program of songs every Saturday which are broadcast from Augusta, Ga. She is soloist at the Presbyterian Church in Augusta and at the Methodist Church in Aiken, S. C. Miss Johnson is expected shortly in New York for concert appearances and to resume her studies with Mme. Shilton.

Kathleen Zaranova, contralto, who spent 6 months in Hollywood under an MGM contract, has returned to the east for further study and coaching with Mme. Shilton. She was heard on Easter on the RCA Victor program and will appear in oratorio and opera.

Other pupils of Mme. Shilton are likewise active. Alfred Hopkins, tenor, is soloist at Grace Church in New York. Arthur Walter, bass, is soloist at the Brooklyn Episcopal

Church. Blanche Henshall, soprano, appeared in Desert Song in Paterson, N. J., in April. Dorothy Gallo, soprano, will appear in Pirates of Penzance in summer opera on Long Island.

The Shilton Studios will introduce a number of young artists in their annual spring concert in the Carnegie Chamber Hall and a complete workshop production of Cavalleria and Pagliacci is planned.

U. of Wisconsin Festival

On April 27, the School of Music of the University of Wisconsin will begin its fourth Spring Music Festival with the presentation of the San Francisco Symphony Orchestra. The festival will conclude on May 4 with Maryla Jonas and will present the University Women's Chorus, the University Symphony Orchestra, the University Tournament of Song, the Pro Arte Quartet with Gunnar Johansen and Sigfrid Prager conducting Beethoven's Missa Solemnis.

Anniversary Work Published

To commemorate the 25th anniversary of the League of Composers, the Edward B. Marks Music Corporation has commissioned the composition of a chamber music work. The piece, to be selected shortly by the League, will be published by the Edward B. Marks Music Corporation.

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(Continued from page 10)

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Returning west, the orchestra plays Jamestown and Buffalo, N. Y.; Columbus, Ohio; Newcastle, Pa.; Dayton and Lima, Ohio; Chicago, Ill.; St. Paul, Minn.; Madison, Wis. (two performances); Milwaukee, Wis.; Davenport, Burlington, Ottumwa, Iowa; Lincoln, Neb.; Denver, Colo.; Ogden, Utah; Portland, Ore.; Seattle, Wash.; Vancouver, B. C.; Bellingham, Wash.; Corvallis, Ore., and Sacramento, Calif. It celebrates its homecoming with a special concert in San Francisco's War Memorial Opera House on May 13.

Although James Sample has made the tour as associate conductor, Pierre Monteux has appeared on every program and conducted the vast majority of the concerts in their entirety. Mr. Sample has officiated for half the program in some of the small towns, and for several numbers in some of the other cities.

Mr. Monteux planned 14 programs for the tour and has changed the repertoire with sufficient frequency that the orchestra has had no chance to grow stale.

Cobos Ballet Given Premiere

Madronos, a new ballet in one act by Antonia Cobos, with music by Moszkowski, Yradier and others and orchestrated by Ivan Boutnikoff, was presented at the City Center on March 25 by the Ballet Russe de Monte Carlo. Miss Cobos danced La Nina del Oro; Frederic Franklin, El Mene-storoso, and Leon Danielian, Las Madroneras.

Apparently without any particular story, the pseudo-Spanish work is a succession of solos, duets and en-

sembles. Throughout it carries a lightness of touch, considerable whimsy and some deft touches of burlesque. Costumes are fresh, colorful, wholly in keeping with the spirit of the work. Lighting was particularly effective. Despite the excellent dancing of both Mr. Franklin and Mr. Danielian, the fleet and engaging performance of Miss Cobos was by far the most thoroughly enjoyable part of the performance.

Completing the evening's bill were Virginia Sampler and Tchaikovsky's Nutcracker, substituted at the last minute for Coppelia which was taken from the program because of the illness of Alexandra Danilova. M.

Opera Produces Revival of Magic Flute

STOCKHOLM.—The Stockholm Opera offered a successful revival of Mozart's The Magic Flute on Feb. 27 under the baton of Leo Blech and with Hans Busch as stage director. Hugo Has-slo's smooth baritone won him acclaim as Papageno; Anna-Greta Söderholm scored as Pamina, Ruth Moberg as Papagena and Arne Ohlson as Tamino.

Young Carina Portnow, making her operatic debut as the Queen of the Night, delivered beautiful top notes and revealed a skilled coloratura ability but lacked poise for the demanding role. The most exquisite singing was done by the three maid servants of the Queen of the Night, Eva Prytz, Göta Allard and Margareta Bergström. Sven Nilsson and Folke Johnsson completed the cast.

In March L'Elisir d'Amore will be revived with the Italian, Maestro Gardelli, making his first appearance as conductor at the Stockholm Opera. Later in the season a new ballet is scheduled. Gunnar de Frumerie has

been asked by the management to write the music.

The season will, as usual, end with several weeks' performances of a light opera, probably the Kalman operetta, Die Czardasfürstin. I. S.

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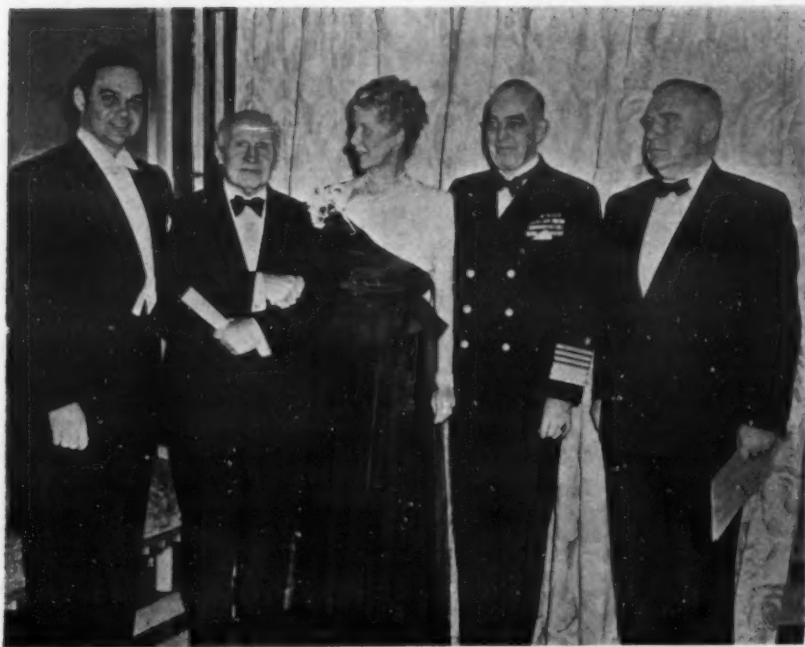
WINNERS AND FINALISTS OF YOUNG PEOPLE'S SERIES

Front left to right: Barbara Goldberg of Manhattan, winner; Iris Liquerian of Brooklyn; Jean Bohn of Rockville Centre and Blanche Henrietta Burton of Philadelphia, winners. Rear, left to right, are the judges: Leon Barzin, orchestral conductor of Station WQXR; Abram Chasins, chairman of the board of judges and music consultant at WQXR; Nadia Reisenberg, pianist; Walter Hendl, assistant conductor of the New York Philharmonic-Symphony; Frank Sheridan, pianist, and Mrs. Melvin E. Sawin, chairman of the Young People's Concerts Committee

The three winners who will appear as soloists with the Young People's Concerts series of the New York Philharmonic-Symphony in either the 1947 or 1948 season are Blanche Henrietta Burton, thirteen-years-old, of Philadelphia, a pupil of Isabelle Vengerova; Barbara Goldberg, fifteen-years-old, of New York City, pupil of James Friskin, and Jean Bohn, sixteen-years-old, of Rockville Centre,

Long Island, a pupil of Richard McClanahan.

The three were chosen in a series of four air auditions on Station WQXR on Feb. 23, March 2, 9 and 16, respectively, after finalists had been chosen from a total of twenty-six contestants in preliminary auditions at Steinway Concert Hall. The dates of their appearances are yet to be determined.



Left to right: James Melton, chairman of the Musicians Emergency Fund Veterans' Rehabilitation Division; Walter Damrosch, chairman of the board of directors of MEF; Mrs. Lytle Hull, president of MEF; Admiral Thomas C. Kinkaid of the U. S. Navy; and General Francis Kerr of the Veterans' Administration

Musicians Emergency Fund Launches Drive For Veterans Aid Program

THE Musicians Emergency Fund, Mrs. Lytle Hull, president, has been requested by officials of the Veterans Administration to expand the fund's morale-building and rehabilitation program of musical instruction, and a drive for \$500,000 is under way.

For the last 18 months the fund has provided individual professional training, instruments and other supplies for 1,300 service men in the metropolitan area in seven hospitals.

The Veterans Music Program of the Musicians Emergency Fund was begun 18 months ago when a Red Cross worker at St. Albans Naval Hospital requested the MEF to furnish a saxophone instructor for two wounded men.

More than 25 instructors are engaged in the project at St. Albans alone, and the Navy authorities there use an entire ward for this activity. In all, 100 instructors are now working in the Veterans Music Program and the organization is now training additional teachers in order to expand its program in this area and to facilitate the inauguration of similar projects in other areas throughout the country.

Other hospitals which are being serviced are: Brooklyn Naval Hospital, Fort Jay Regional Hospital, Northport Veterans Hospital, Castle Point Veterans Hospital, Manhattan Beach Veterans Convalescent Hospital and Halloran Veterans Hospital.

Offers Focus for Energy

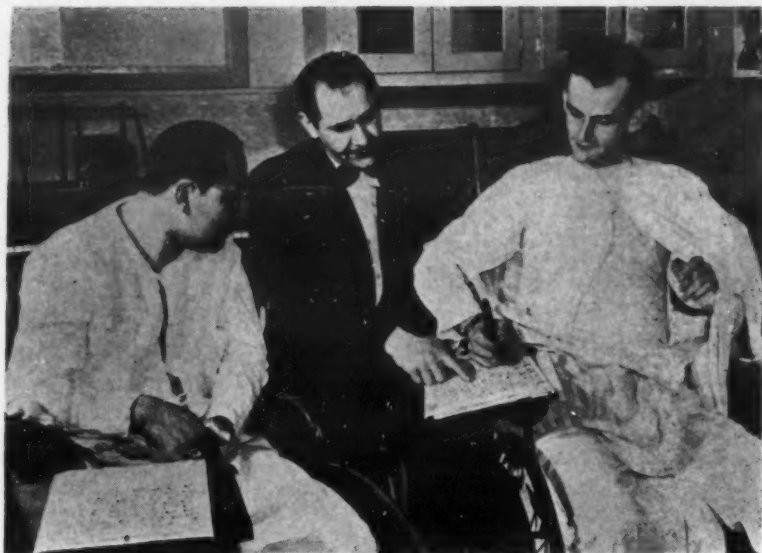
Through the MEF, many of the patients are for the first time enabled to take music lessons. For others, it means an opportunity to refresh long-unused techniques and perhaps prepare again for a professional musical career. To all of them, the Music Rehabilitation Program offers the focus for energy, and the sense of accomplishment so essential to the maintenance of morale.

The glee club, the community sings, the quartet and the orchestra fill the vacuum which sprang up around the wounded veteran when injury separated him from his combat unit. Here, once again he is an integral part of an operating group, with a predetermined

function and a responsibility to and for the group. He regains a feeling of security.

The hospital doctors value the program for its rehabilitative effect in speeding the recovery of the men. They recognize its success in breaking down the psychic repressions of illness and disability in easing the tension and worry of long confinements. They have discovered, in many instances, the positive value of musical exercises in strengthening injured and weakened muscles and tendons.

In addition to piano and clavier, the seventeen other instruments taught in-



An instructor gives advice in music copying to two veterans at St. Albans Naval Hospital, Long Island



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clude clarinet, drums, guitar, saxophone and trumpet. Voice, theory, harmony and composition are part of the curriculum.

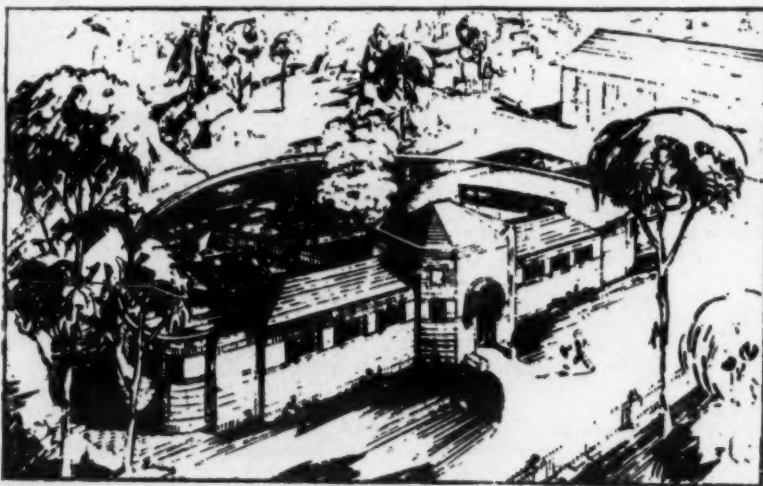
Contributions may be sent to Charles Hickox, treasurer, Steinway Building, 113 West Fifty-seventh Street.

Australia to Open Grainger Museum

THE Percy Grainger Music Museum will be opened at Melbourne, Australia, sometime in 1948 when the eminent musician returns in person to one of the world's most unusual musical institutions.

Mirroring the composer's lifelong interest in great musicians and

music, the museum on the grounds of the University of Melbourne will display to the layman the natural connection between life and music in the era. It will also stress what Grainger considers important music by English-speaking composers, and music in the Australian-Pacific area.



A sky-view sketch of the Grainger Museum which will be on the grounds of the University of Melbourne

His manuscripts are now being collected at the New York publishing house of G. Schirmer for exhibition at the museum.

Following his current concert tour, which began on Jan. 4 with Pierre Monteux and the San Francisco Symphony, and concludes in May, the Australian-born pianist-composer expects to go to England, where he will get manuscripts and mementos to be shipped to Melbourne. Some time after his 1948 concert tour, he will visit Australia, and the museum will be opened to the public.

Collected Over Forty Years

The major function of the museum will be to preserve and display exhibits collected by Grainger for more than forty years, relevant to music both of Australia and the rest of the world. The museum will display things which have in any way influenced him since his childhood by showing his letters, journals, clothes, and pictures.

Prominent in Mr. Grainger's plans in connection with the museum, are series of what will be designated as "Grainger Concerts," chamber, choral and orchestral.

These programs, financed by the museum fund, will reflect "the universalist taste—interest in the music of all times and places—of composers of our time."



A DECADE OF SERVICE

Fabien Sevitzky cuts his "birthday cake" in honor of his 10 years as conductor of the Indianapolis Symphony. With him is Mrs. John Ryan, head of the orchestra's Junior Group



SUGARING OFF

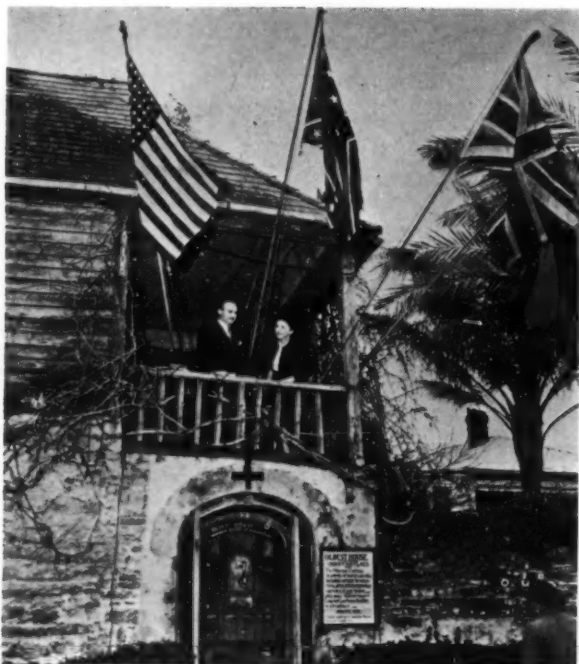
Members of the Trapp Family hold a snow and maple-syrup party in front of their home in Vermont



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ALASKAN ARRIVAL

Grant Johannesen, pianist, is greeted upon his arrival at Anchorage by Earl Cooper, president of the Anchorage Little Theater



FLORIDA VISITORS

The violinist Louis Kaufman and Mrs. Kaufman visit the oldest house in America in St. Augustine, Florida, while on tour



OFF TO EUROPE

Benno Rabinof, violinist, and Mrs. Rabinof, depart for a six weeks' concert tour of Europe



AT MEXICAN TEMPLE

James Levey, violinist, and his wife, on a southern vacation



EQUESTRIENNE ENTHUSIAST

Solveig Lunde, pianist, enjoys an Arizona pastime



POINTERS FOR OUTDOORS

Edna Phillips, soprano, holds two hunting dogs in leash at Brewster, New York

"Bernard Greenhouse is not only a remarkable cellist but, what I esteem more, a dignified artist." Pablo Casals

Two N.Y. Recitals Hailed by Critics

NEW YORK WORLD-TELEGRAM
TUESDAY, FEBRUARY 11, 1947.

Music

Bernard Greenhouse Makes the 'Cello Sing

By ROBERT BAGAR.

The 'cello's is a most unrewarding voice sometimes, and quite the opposite when played by such a musician as was Bernard Greenhouse in the Town Hall last night. Mr. Greenhouse has the unique restraint in 'cello playing of not forcing the instrument to produce more than it naturally can. And in that frame of mind and tonal address he caused it to sing angelically, or demonically or humanly, as the moment required, and, in so doing, music came out of it freely, with freshness and with expression.

Since this Sonata of Mr. Barber's has such a low opus number—6—one supposes that it is an early composition of his. All the more reason, then, for praising its undeniable merits.

The Stravinsky Suite "Italiane," on the other hand, works its way into one's good graces with the greatest of ease.

Masterful Interpreter. In both of these pieces Mr. Greenhouse was quite the masterful interpreter, yet completely poised, altogether unhampered.

BERNARD GREENHOUSE, cellist, first New York recital last night at Town Hall. Accompanied, Artur Balsam. The program: Sonata in G minor Bach Sonata (first performance) Lehman Engel Concerto in A minor, Op. 46 Vieuxtemps Capriccio Hindemith Toccata (Brazilian song) Braga At the Fountain Davidoff

Impeccable Executant

BERNARD GREENHOUSE, who played his debut cello recital last night in Town Hall, is a natural musician and an impeccable executant. If you can imagine a whole evening of cello music without one false note, one groan or one scratch, you can also figure out why the hall was full of cellists. The news had obviously got around that the boy is good.

Certainly the mere program could not have brought out so full or so professional a house. Nor could it account for the massive applause. Mr. Greenhouse has a pretty tone and one quite big enough for any proper music-making. Thankfully, it is not pushing or passionate. His velocity is admirable, too. I should think that technically he were a perfect cellist. Musically he is not uninteresting, either, though the temperament seems to be more that of a straightforward musician and an honest man than we have been accustomed in recent years to encounter in the concert hall. That

Bernard Greenhouse



James Abresch

Who gave a cello recital last night in Town Hall

it is a temperament of unusual power is proved by the fact that in spite of a weak and in part tawdry program he held everybody's attention all the time.

The New York Times, February 11, 1947
GREENHOUSE A HIT IN 'CELLO RECITAL
Shows Admirable Technique and Instrumental Prowess in
Fine Program at Town Hall

By OLIN DOWNES

Bernard Greenhouse, a young cellist of exceptional acquirements and fine musicianship and sincerity, gave his second New York recital last night in Town Hall. Mr. Greenhouse had a large and attentive audience, in which there were many 'cellists, and he won the approval of this audience by the most substantial means.

His technique is admirably and equally developed, his tone rich and smooth, and he has a sensitive command of color and nuance. His phrasing is always distinguished by taste and sensibility, his intonation uncommonly accurate. He plays the 'cello, moreover, not only with skill but with intuition for the nature of the instrument.

He played some pieces of Couperin, and followed these with a smooth, well-proportioned, dutiful performance, aided by Bertha Melnik, his pianist, of the Beethoven 'cello sonata in A major. In these performances he proved himself a thoughtful and sincere student, who, like a good boy, took no liberties with either text or tempo or dynamics: a very creditable, indeed a laudable accomplishment;

The second half of the program presented a modern American work, Samuel Barber's 'cello sonata, Op. 6, and now Mr. Greenhouse was playing with the tonal and interpretive resources of a young master. This music called for considerably more versatility of tone color, technique, dramatic declamation, as well as expressive cantilena, than had previously been asked of the performer. And the erstwhile pupil, disciple and over-modest messenger of the composer's message became a creative artist in his own right; one who fully grasped the composer's intention, and blazoned it by virtue of his own temperament and style applied to the carefully studied text. This was the performance of an artist, solidly grounded, who had "arrived."

Mr. Greenhouse should go far. He has a warm, smooth tone, a fine style, technique admirably developed, taste and high intelligence. He is seeking only one thing—worthily to make music, not to cultivate effects for effects' sake, or in any meretricious way to impress the gallery. Young musicians would do well to emulate his modesty and seriousness, and the sense of beauty that aids him.

New York Journal-American
FEBRUARY 11, 1947.

Town Hall Recital

By MILES KASTENDIECK

Bernard Greenhouse is a cellist worth hearing. His second Town Hall recital last night substantiated the favorable comment won at his debut last year. He makes the cello "sing," and he is an excellent musician.

It was a pleasure to hear his rich, deep-throated tone which is the essence of fine cello playing. Technically he negotiated all problems expertly. Stylistically, he was equal to the demands made upon him in the contemporary part of his program.

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